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1921

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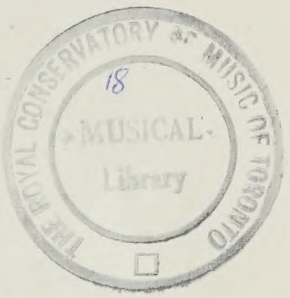
EL AMOR BRUJO

(L'AMOUR SORCIER) (LOVE THE MAGICIAN)



BALLET EN UN ACTE DE

G. MARTINEZ SIERRA

MUSIQUE DE

MANUEL DE FALLA

PARTITION DE PIANO ET CHANT.

COUVERTURE ET VIGNETTE DE NATALIA GONTCHAROVA

PRICE 12/- NET.
(Revised price)

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M
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EL AMOR BRUJO.
L'AMOUR SORCIER.
LOVE THE MAGICIAN.

SCÈNE GITANE DE L'ANDALOUSIE

BALLET EN UN ACTE DE G. MARTINEZ SIERRA.

Musique de MANUEL DE FALLA.

PERSONNAGES.

1. *Candelas* ... Jeune femme gitane.
2. *Lucia* ... ... Jeune fille gitane.
3. *Le Revenant* Danseur (vieux costume de gitane, la figure noircie, aspect à la fois comique et horrible).
4. *Carmelo* ... Jeune homme gitane, amoureux de Candelas.

Quelques femmes gitanes, vieilles et jeunes.

CHARACTERS.

1. *Candelas* ... Young gipsy woman.
2. *Lucia* ... ... Young gipsy girl.
3. *The Spectre*... Dancer (in an old gipsy costume, with blackened face and an appearance that is at once comic and hideous).
4. *Carmelo* ... Young gipsy lover of Candelas.

Some old and young gipsy women.

ARGUMENT

Candelas, jeune femme très belle et très passionnée a aimé autrefois un gitane méchant, jaloux, et débauché, mais séduisant et calin. Elle a été fort malheureuse avec lui, cependant elle l'a aimé avec passion, elle l'a beaucoup pleuré et n'a pu l'oublier : le souvenir qu'elle en conserve est plutôt une sorte de songe hypnotique, une suggestion morbide, peureuse et affolée. Elle a peur, elle pense que le mort n'est pas tout a fait mort, qu'il peut revenir, qu'il continue à l'aimer à sa façon farouche, ombrageuse, infidèle et caline. Elle se laisse aller en proie à son passé, guidée par le pouvoir d'un spectre : pourtant elle est jeune, forte, et vivante. Le printemps revient et l'amour avec lui : l'amour vient sous la forme de *Carmelo*.

Carmelo, jeune et beau garçon, amoureux et galant, lui fait la cour. *Candelas* voudrait bien se laisser convaincre, elle l'aime aussi presque à son insu . . . . mais le passé revient et l'obsède contre son amour présent. Lorsque *Carmelo* s'approche de *Candelas* et veut lui faire partager sa passion, le *Spectre* revient et terrorise la gitane qu'il éloigne de son amoureux. Ils ne peuvent échanger le baiser de l'amour parfait.

Carmelo éconduit, *Candelas* dépérit peu à peu : elle se sent comme ensorcelée, les amours défuntes voltigent autour d'elle d'un vol lourd comme des chauves-souris malfaisantes et fatidiques. Il y faut pourtant trouver un remède. *Carmelo* pense en avoir découvert un. Il a été autrefois le camarade de celui dont le Spectre hante *Candelas*. Il sait que cet amoureux défunt était le type de l'amant andalou infidèle et jaloux ; puisqu'il semble conserver encore, même après la mort, du goût pour les jolies femmes, il faut le prendre par son faible, le détourner ainsi de cette jalousie posthume, et *Carmelo* pourra échanger avec *Candelas* ce baiser parfait contre lequel les maléfices de l'amour ne sauraient plus prévaloir.

Carmelo persuade *Lucia*, jeune fille gitane, amie de *Candelas* et jolie à ravir de sembler agréer les hommages du *Spectre ; Lucia* accepte par amour pour *Candelas*, et par curiosité feminine : l'idée de flirter avec un spectre lui semble attrayante et nouvelle. Et puis le défunt était un si joyeux vivant . . . . *Lucia* se poste en sentinelle. *Carmelo* vient faire la cour à *Candelas* comme de coutume, le Revenant accourt . . . . mais il trouve la gentille petite gitane, et il ne peut ni ne désire résister à la tentation : il n'a jamais résisté à la vue d'un joli minois. Il fait la cour à *Lucia*, il la cajole, il la supplie, et la petite gitane est si coquette qu'elle le met au désespoir. Pendant ce temps *Carmelo* a tout le temps qu'il faut pour convaincre *Candelas* de son amour, et la vie reprend ses droits sur la mort et sur le passé. Les amoureux échangent enfin le baiser qui triomphe de l'influence néfaste du *Spectre*. Et celui-ci meurt définitivement vaincu par l'amour

SYNOPSIS.

Candelas, a young, very beautiful and passionate woman, has loved a wicked, jealous, and dissolute, but fascinating and cajoling gipsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre; yet she is young, strong, and vivacious. Spring returns and, with it, love, in the shape of *Carmelo*.

Carmelo, a handsome youth, enamoured and gallant, makes love to her. *Candelas*, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs againt her present inclination. When *Carmelo* approaches her and endeavours to make her share in his passion, the *Spectre* returns and terrifies *Candelas*, whom he separates from her lover. They cannot exchange the kiss of perfect love.

Carmelo being gone, *Candelas* languishes and droops; she feels as if bewitched, and her past loves seems to flutter heavily round her like malevolent and foreboding bats. But this evil spell has to be broken, and *Carmelo* believes to have found a remedy. He has once been the comrade of the gipsy whose spectre haunts *Candelas*. He knows that the dead lover was the typical faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his taste for beautiful women, he must be taken by his weak side and thus diverted from his posthumous jealousy, in order that *Carmelo* may exchange with *Candelas* the perfect kiss against which the sorcery of love cannot prevail.

Carmelo persuades *Lucia*, a young and enchantingly pretty gipsy girl, the friend of *Candelas*, to simulate acceptance of he spectre's addresses. *Lucia*, out of love for *Candelas* and from feminine curiosity, agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then, the dead man was so mirthful in life! *Lucia* takes up the sentinel's post. *Carmelo* returns to make love to *Candelas*, and the *Spectre* intervenes . . . . but he finds the charming little gipsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to *Lucia*, coaxing and imploring her, and the coquettish young gipsy almost brings him to despair. In the meantime, *Camelo* succeeds in convincing *Candelas* of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the *Spectre*, who perishes, definitely conquered by love.

EL AMOR BRUJO

L'AMOUR SORCIER

(Scène Gitane de l'Andalousie)

LOVE THE MAGICIAN

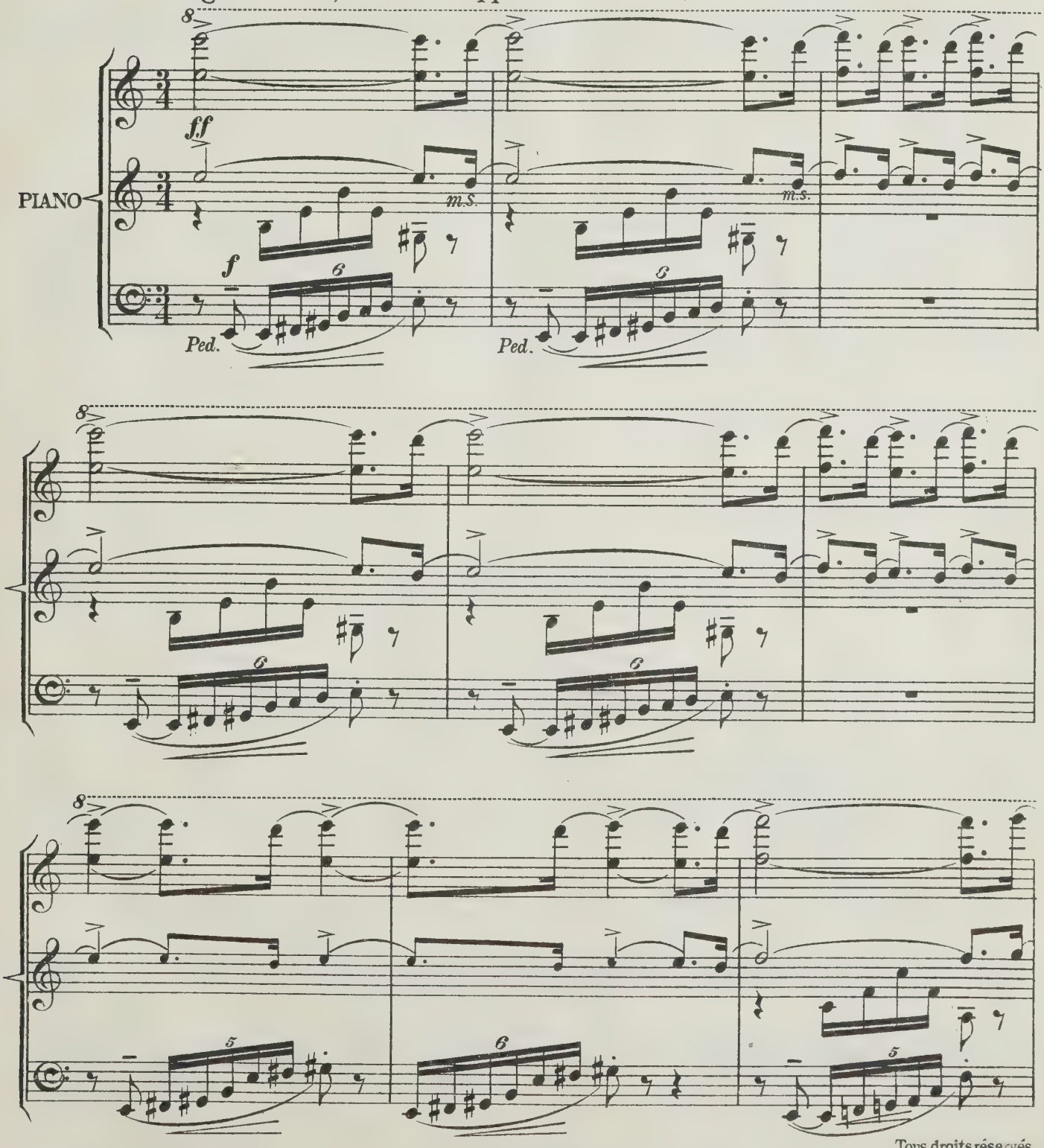
(Andalusian Gipsy-Tale)

Ballet en 1 Acte de G. MARTINEZ SIERRA.

Musique de MANUEL de FALLA

INTRODUCTION.

Allegro furioso, ma non troppo vivo. (M ♩ = 132.)



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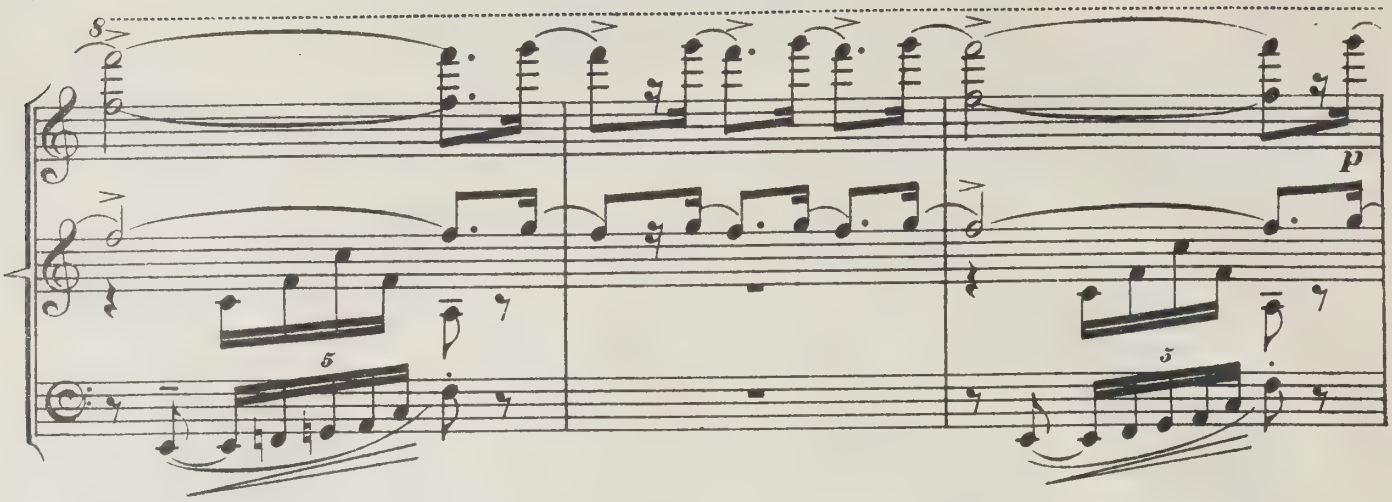
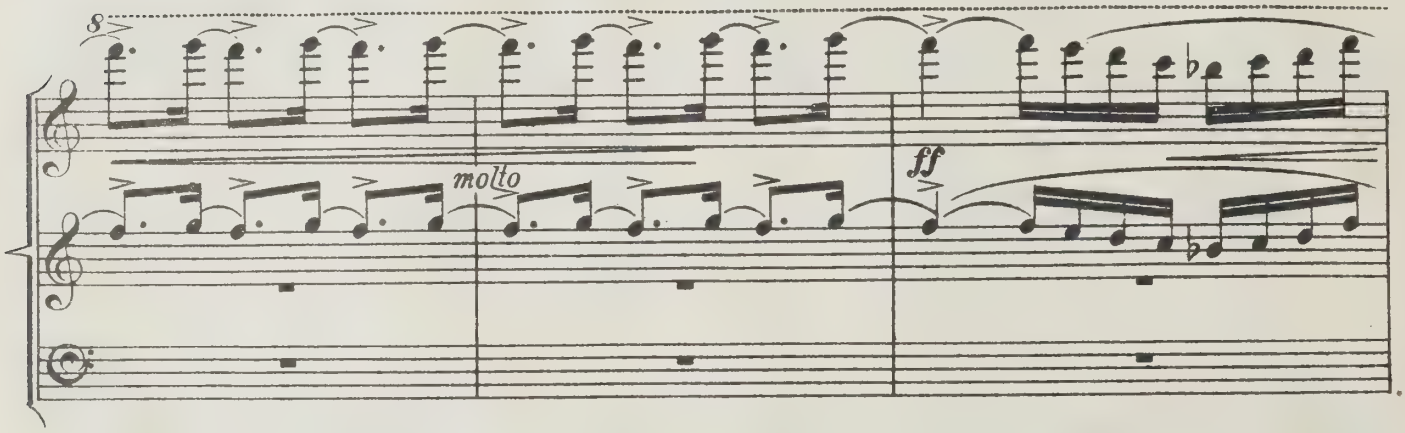
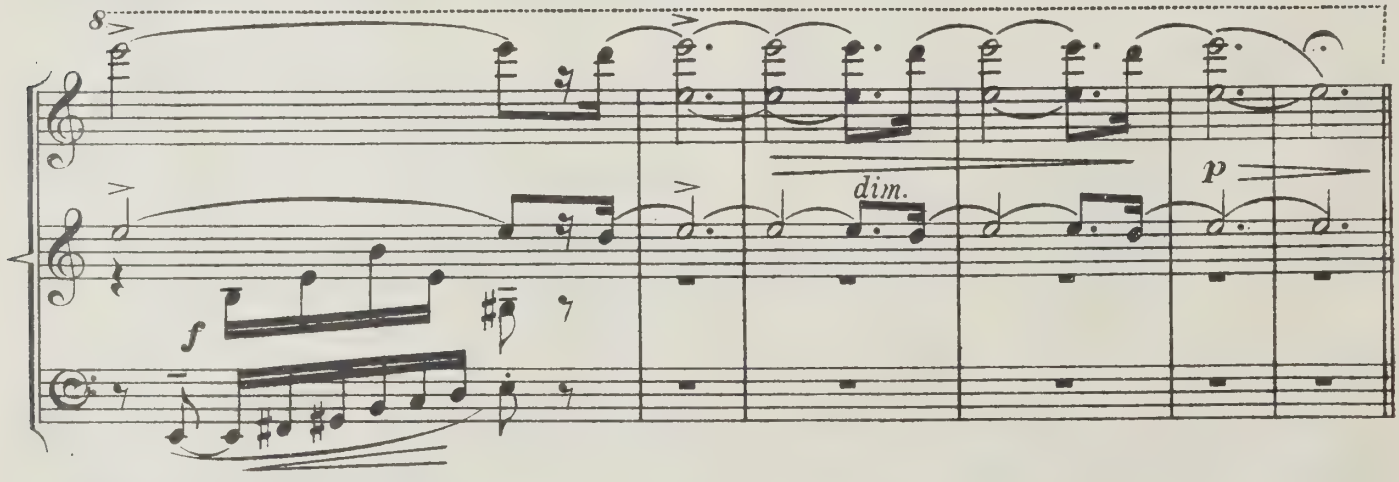




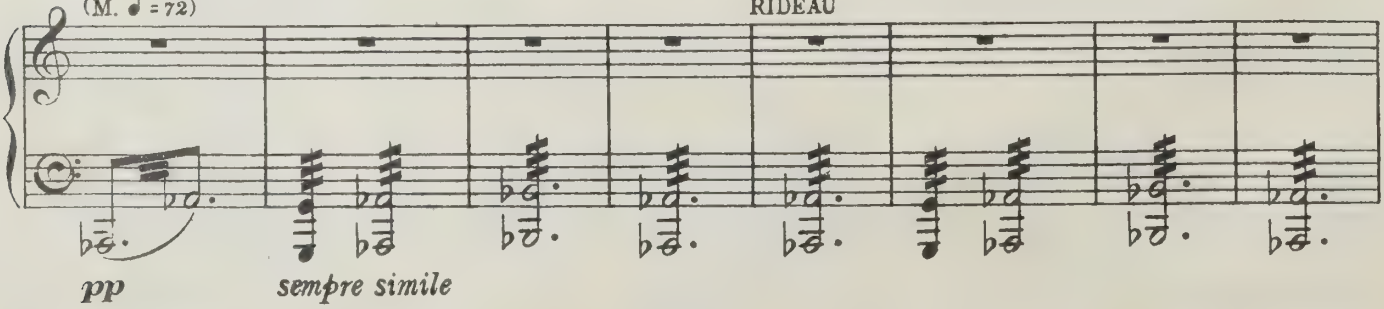


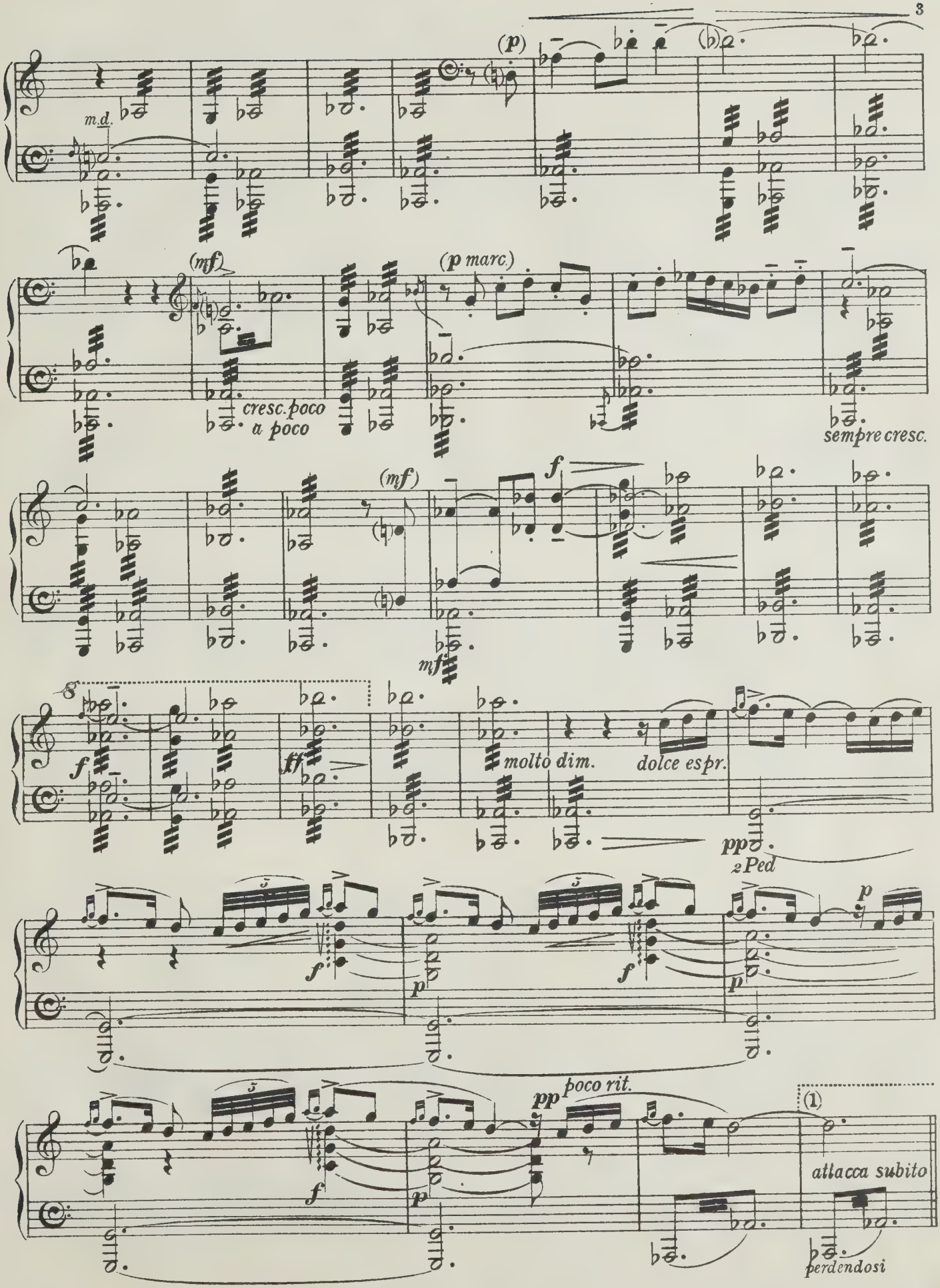
CHEZ LES GITANES. (La Veillée.)

Tranquillo e misterioso

(M. ♩ = 72)

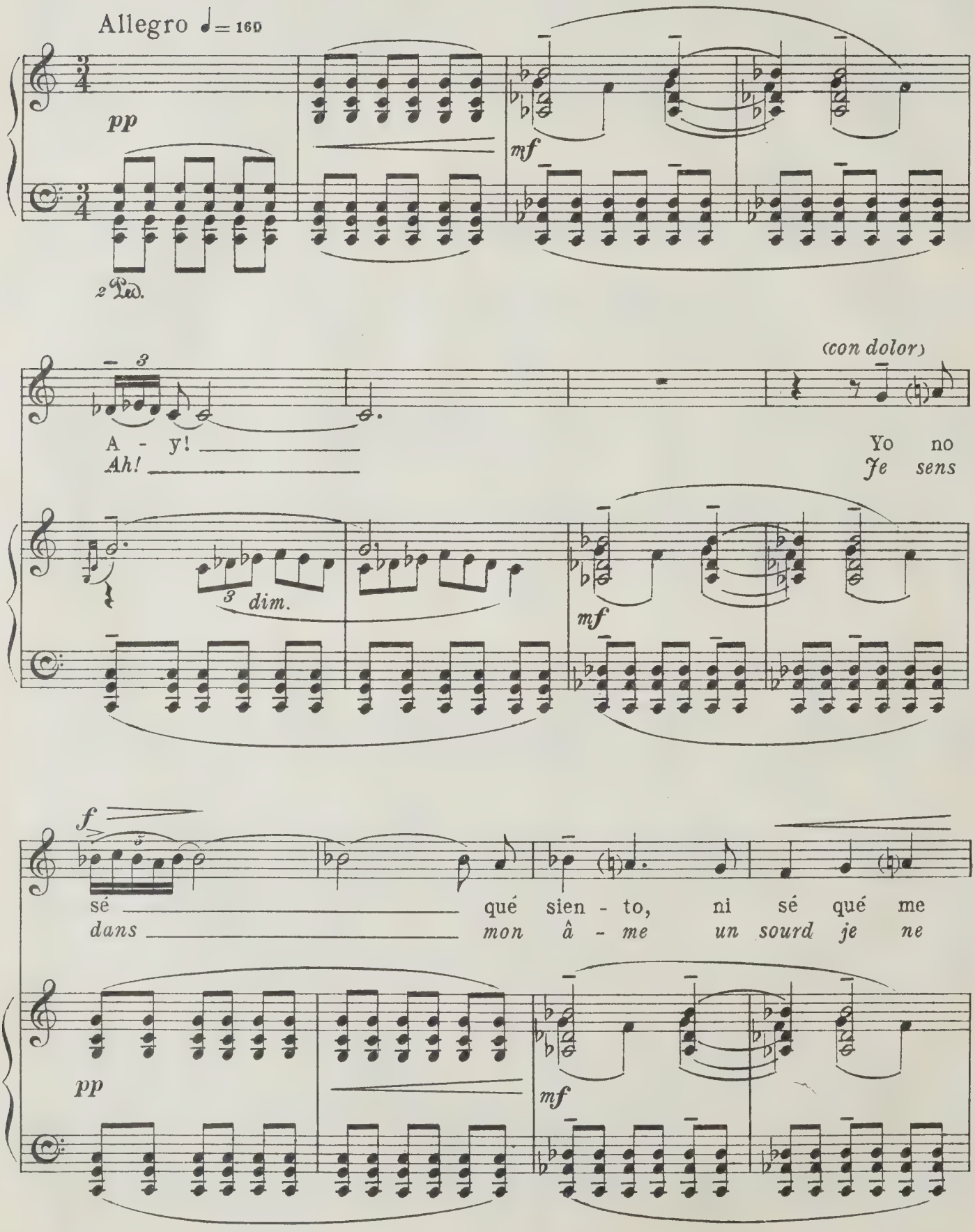
RIDEAU

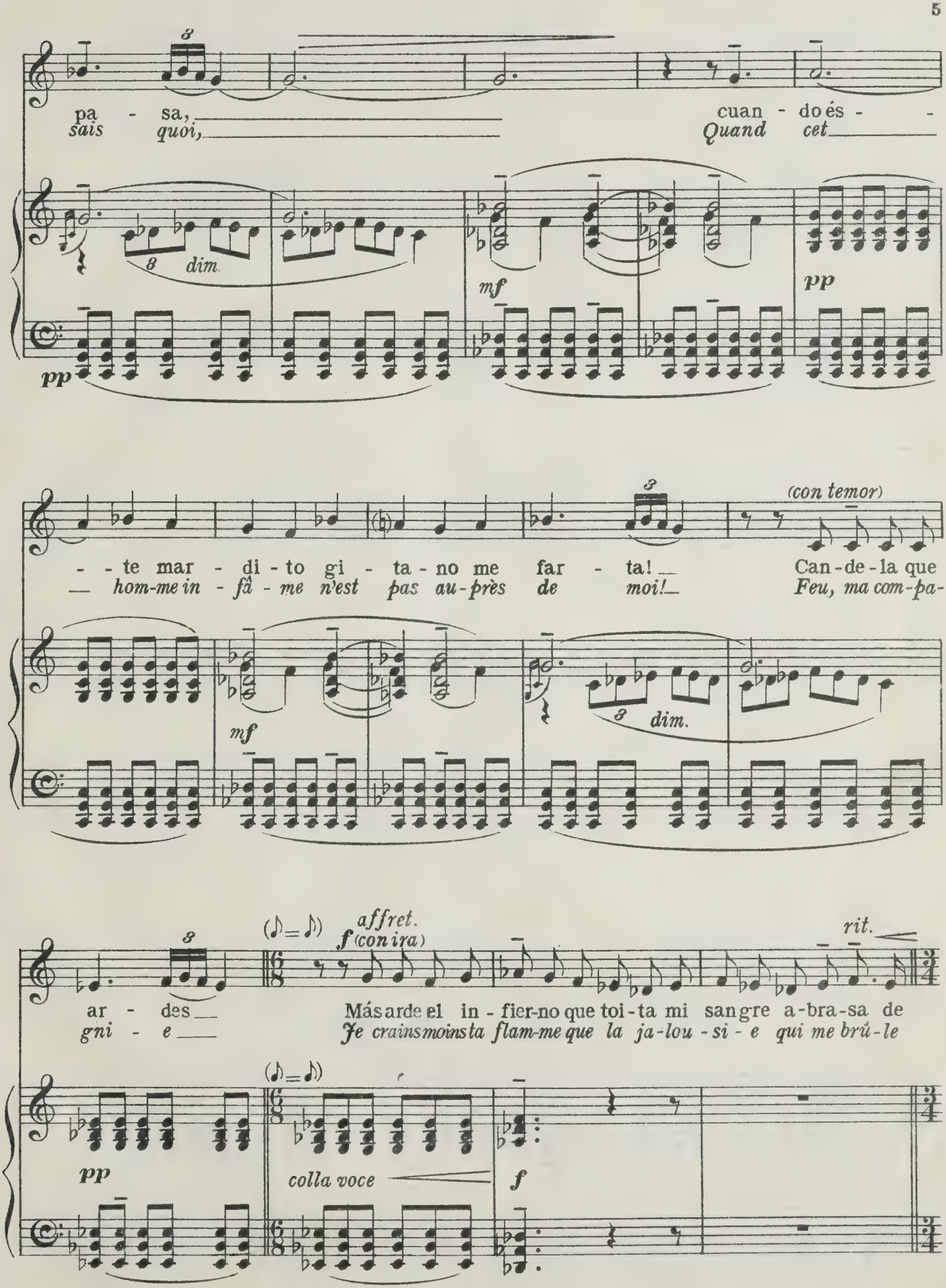


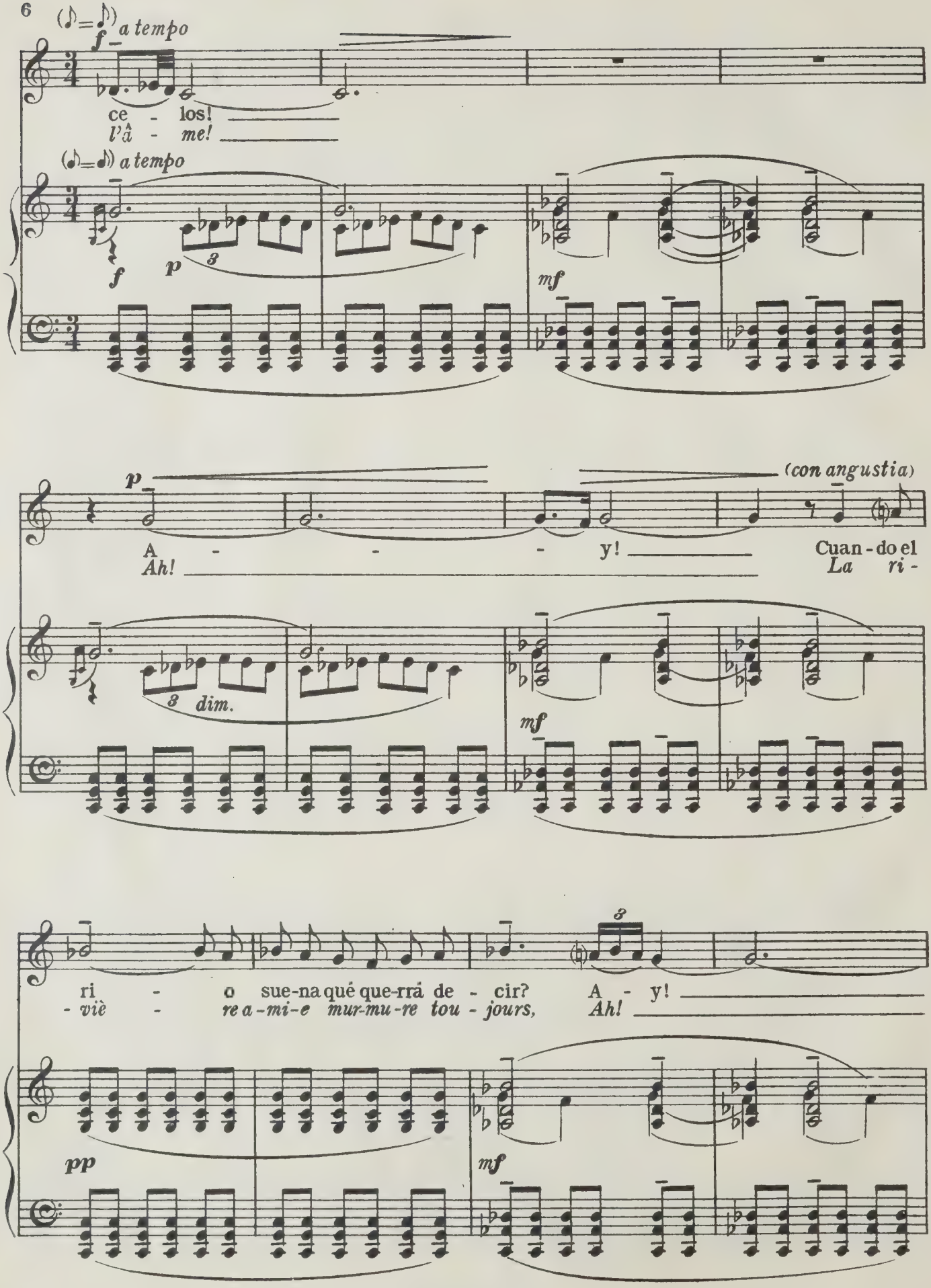


(1) *Cette mesure servant de liaison entre celle qui la précede et la Chanson, doit être supprimée au cas où celle-ci ne serait pas exécutée dans les auditions aux concerts.*

CHANSON DU CHAGRIN D'AMOUR




pa - sa,
sais quoi,
cuan - do és - -
Quand cet
dim.
mf
pp
pp
- - te mar - di - to gi - ta - no me far - ta!
— hom-me in - fâ - me n'est pas au-près de moi!
(con temor)
Can-de-la que
Feu, ma com-pa-
dim.
mf
ar - des
gni - e
(♪=♪)
affret.
f (con ira)
Más arde el in - fier-no que toi-ta mi san gre a-bra-sa de
Je crains moins ta flam-me que la ja-lou - si - e qui me brû-le
rit.
(♪=♪)
pp
colla voce
f


(♪=♪) a tempo
f
ce - los!
l'â - me!
(♪=♪) a tempo
f
p
3
mf
p
(con angustia)
A - - - y!
Ah!
Cuan - do el
La ri -
3 dim.
mf
ri - o sue-na qué que-rrá de - cir?
- viè - re a-mi-e mur-mu-re tou - jours,
A - y!
Ah!
3
pp
mf

(con amargura)

Por que-
Et l'in-

pp *dim.* *mf*

- rer á o-tra se or-vi-a de mí! A - y!
- grat m'ou-bli-e pour d'au-tres a - mours. Ah!

pp *mf*

(con desvario)

Cuando el fuego a - bra - sa.... Cuando el ri - o sue - na....
Ce feu qui brûle en moi... Ce sourd je ne sais quoi...

p

Più mosso.

(con locura)

Si el a-gua no ma-ta al fue - go
Larmes é-tei-gnez en moi

A mí el pe-nar me con - de - na!
Ah! je sens mourir mon cœur!

Più mosso.

A mí el que-rer me en-ve - ne - na!
Mar-ty-ri-sé de dou-leur

rit. molto
(con forza)

A mí me ma-tan las pe - nas!
D'un a-mour trai tre et men-teur

a tempo

rit. molto

a tempo

Ces trois mesures servant de liaison pour la suite, doivent exécuter même au cas où la Chanson serait supprimée.

A - y!
Ah!

Tempo.

(Tranquillo e misterioso)

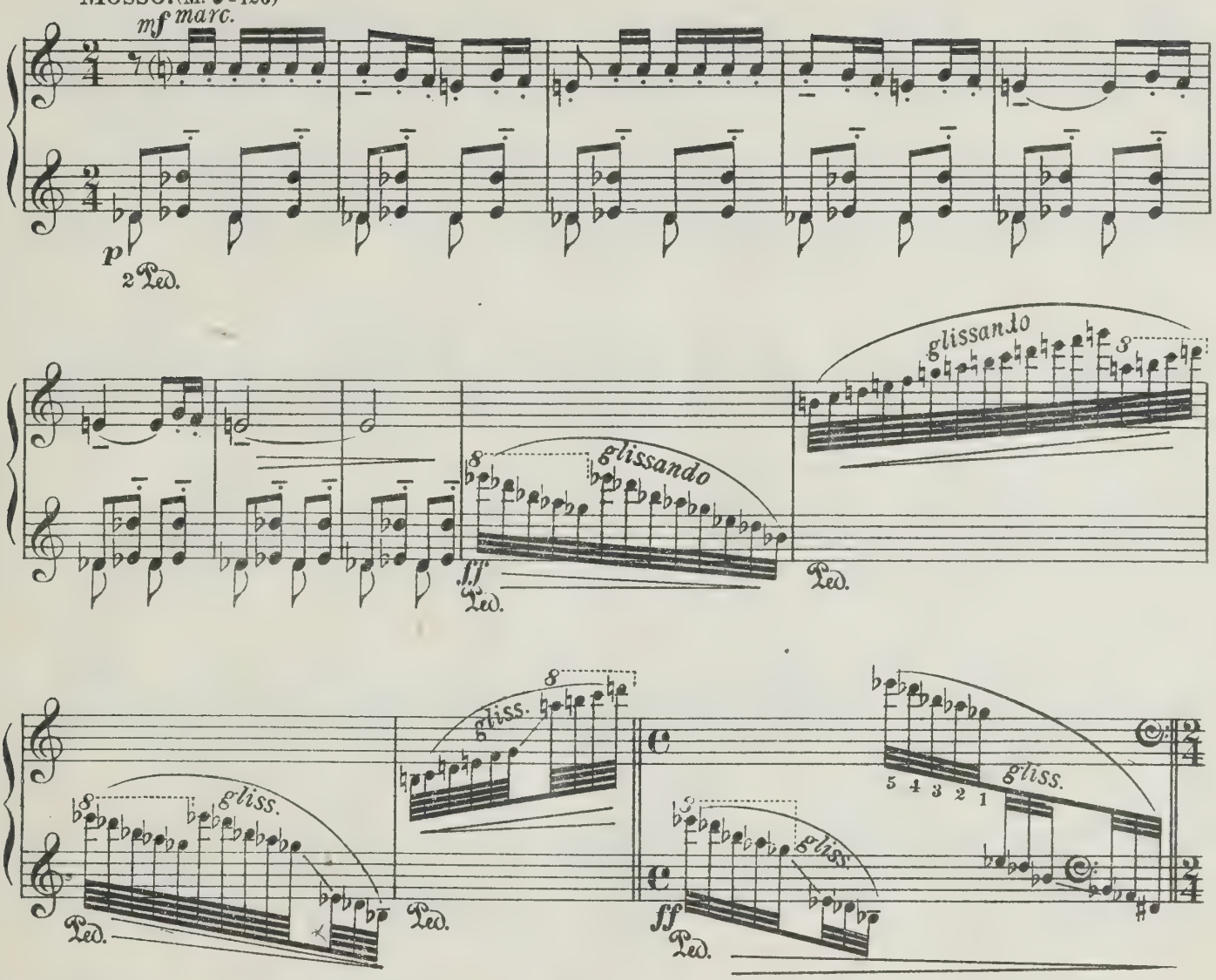
poco rit.

poco

Ped.

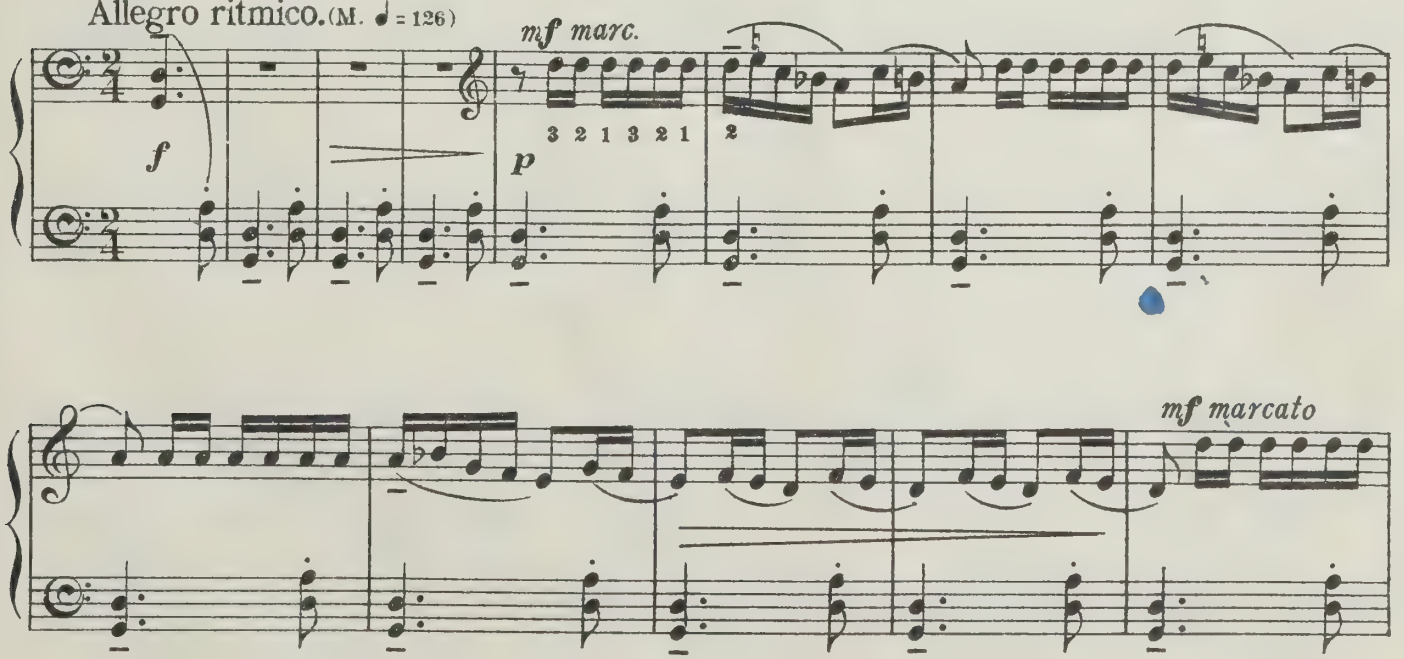
(LE REVENANT)

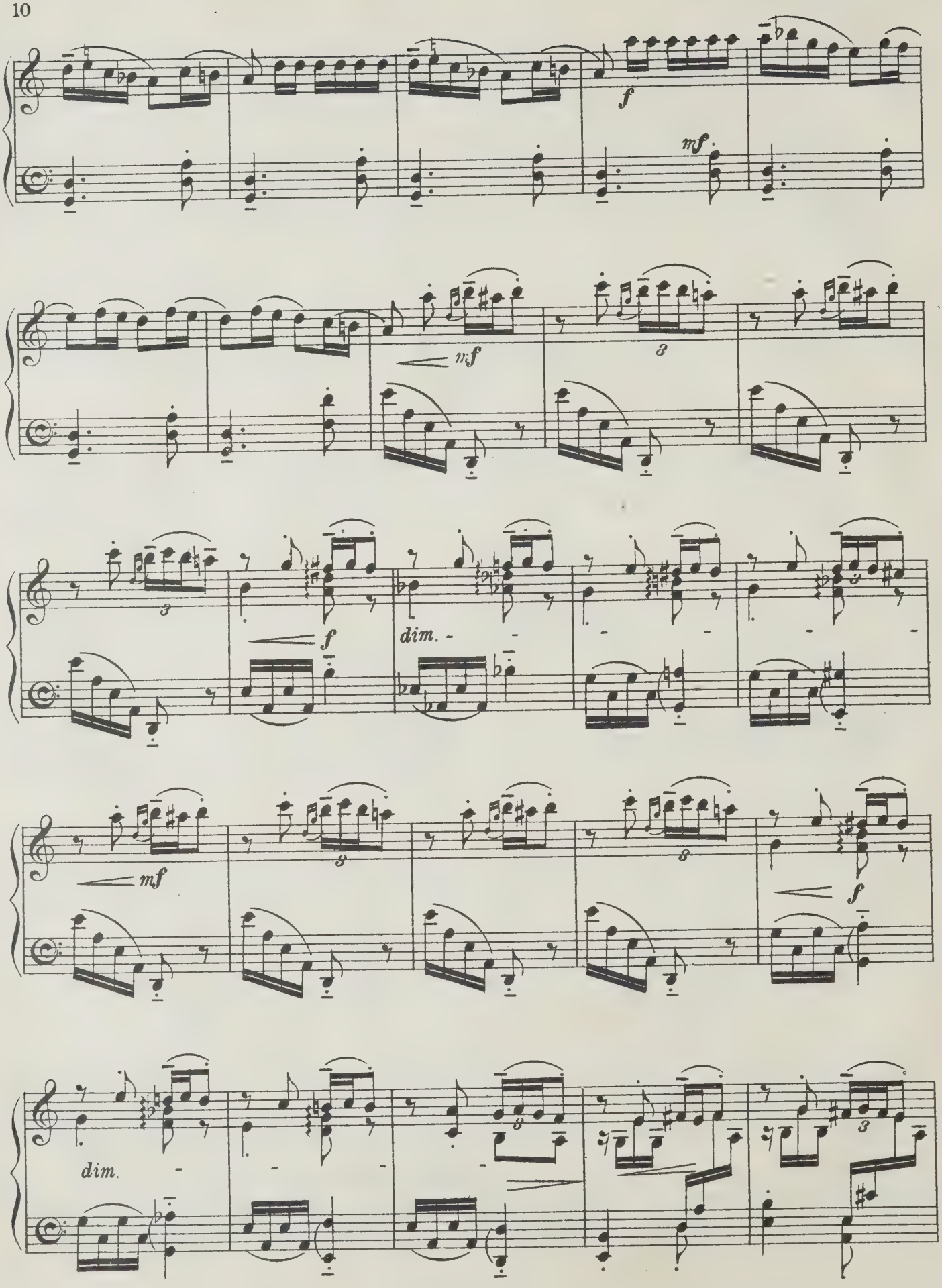
MOSSO. (M. ♩ = 126)

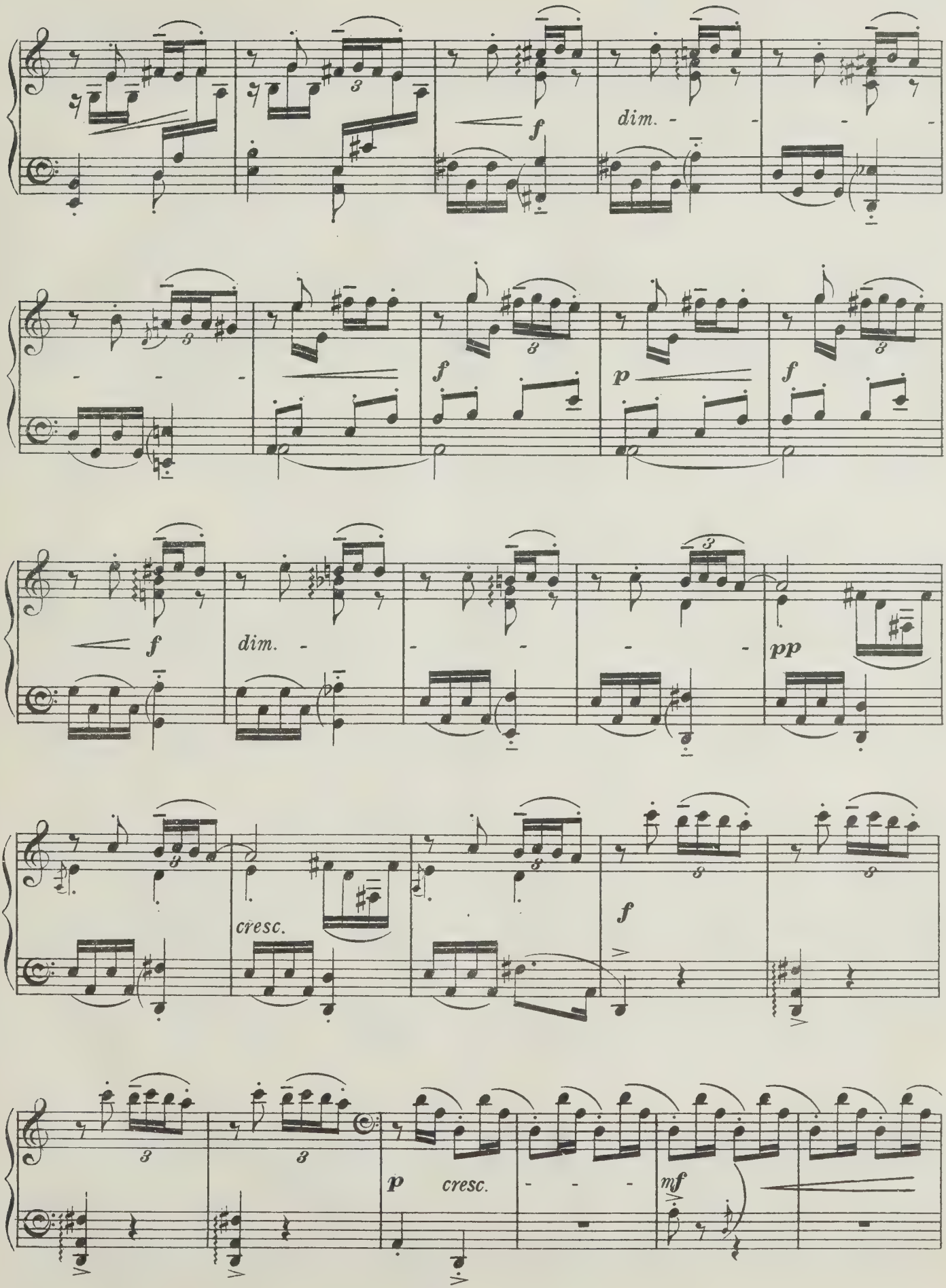


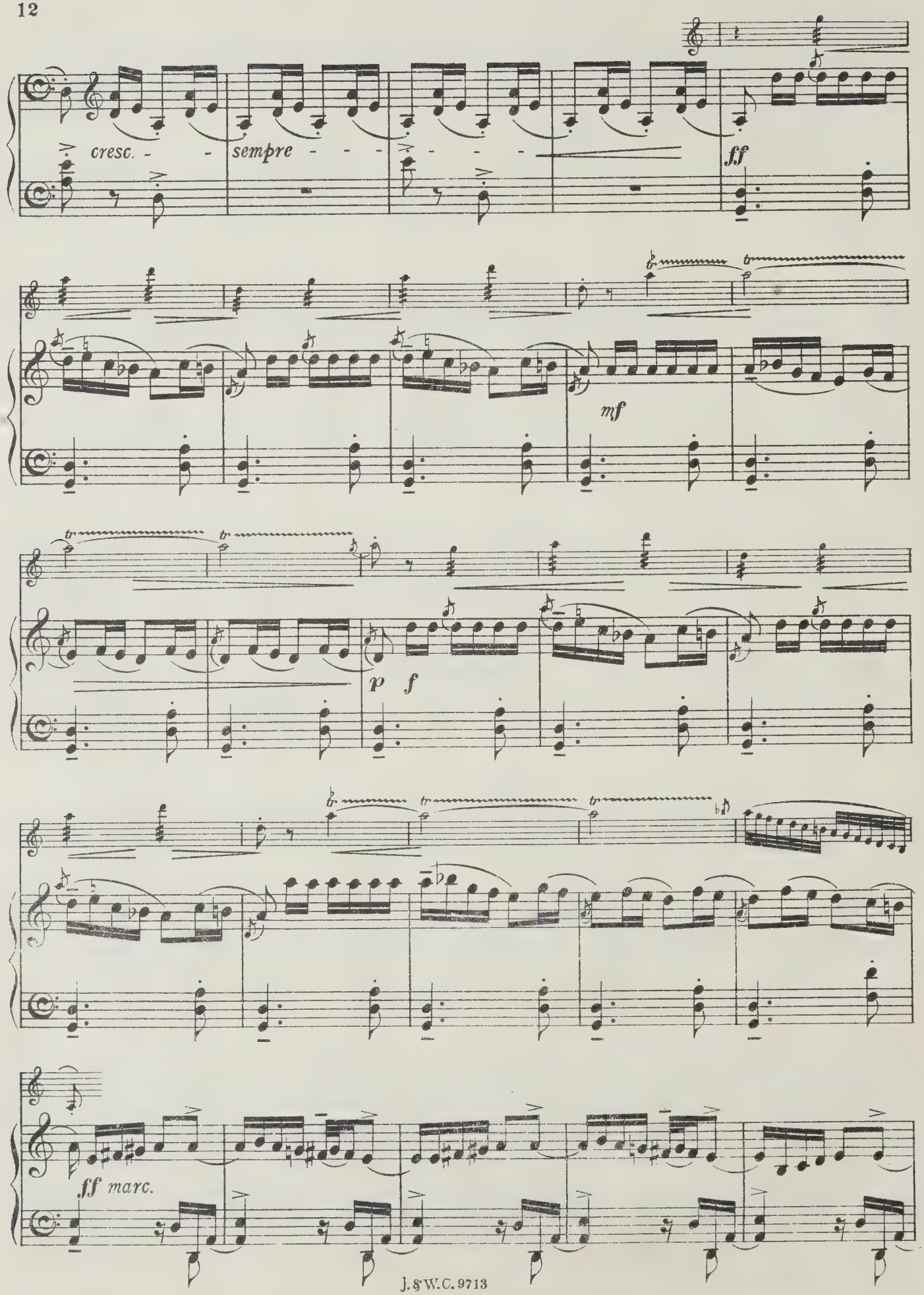
DANSE DE LA FRAYEUR.

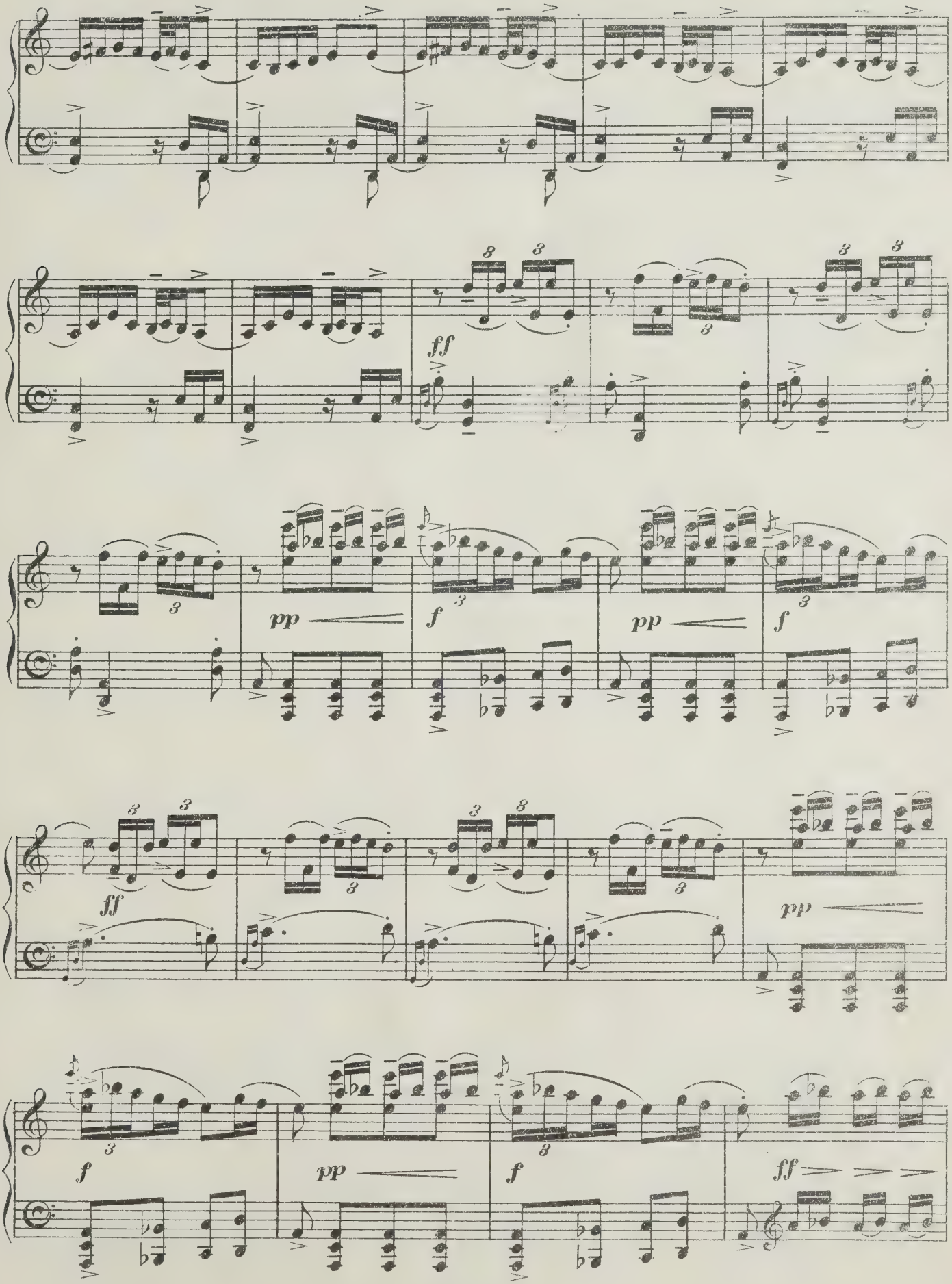
Allegro ritmico. (M. ♩ = 126)

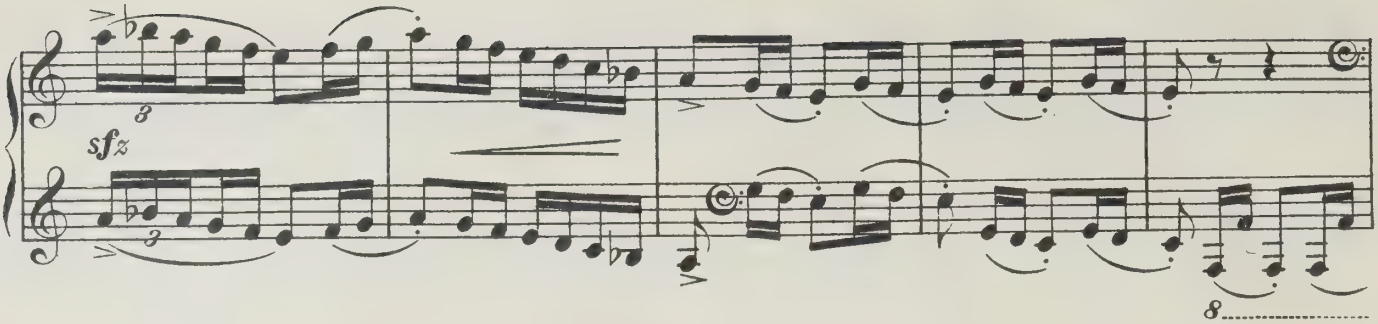


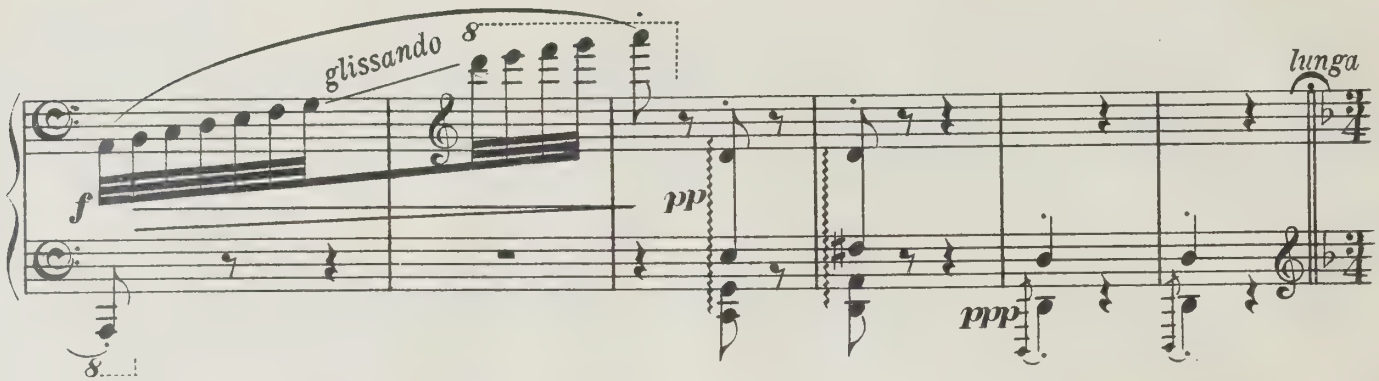

f
mf
mf
3
3
f
dim.
mf
3
3
f
dim.
3
3


f
dim.
f
p
f
f
dim.
pp
cresc.
f
p
cresc.
mf


cresc.
sempre
ff
mf
p
f
ff marc.

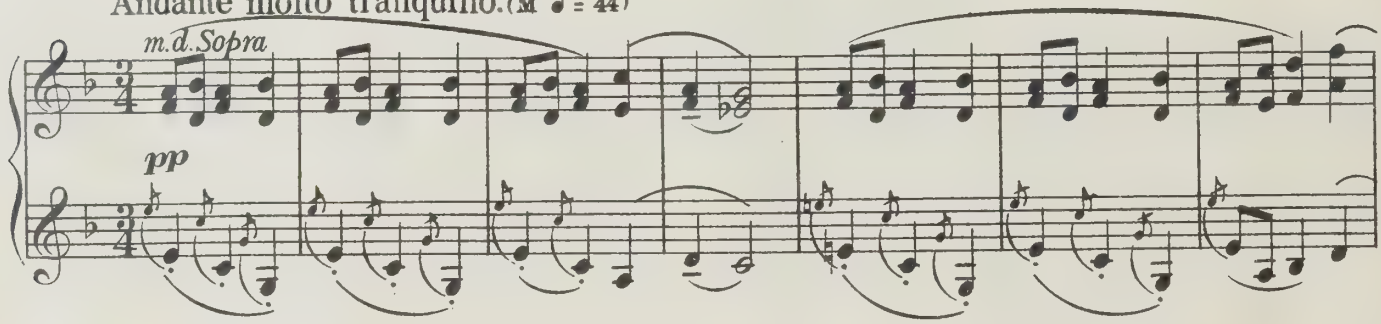

ff
pp
f
pp
f
ff
pp
f
pp
f
ff

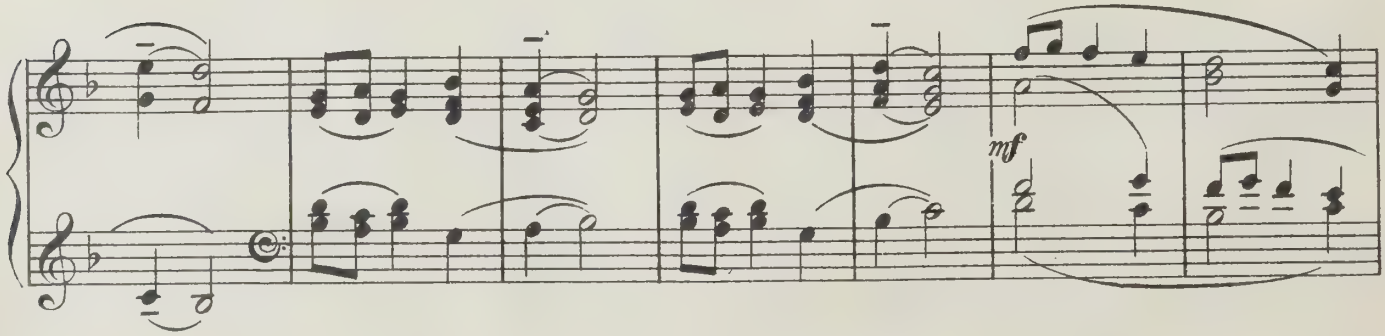


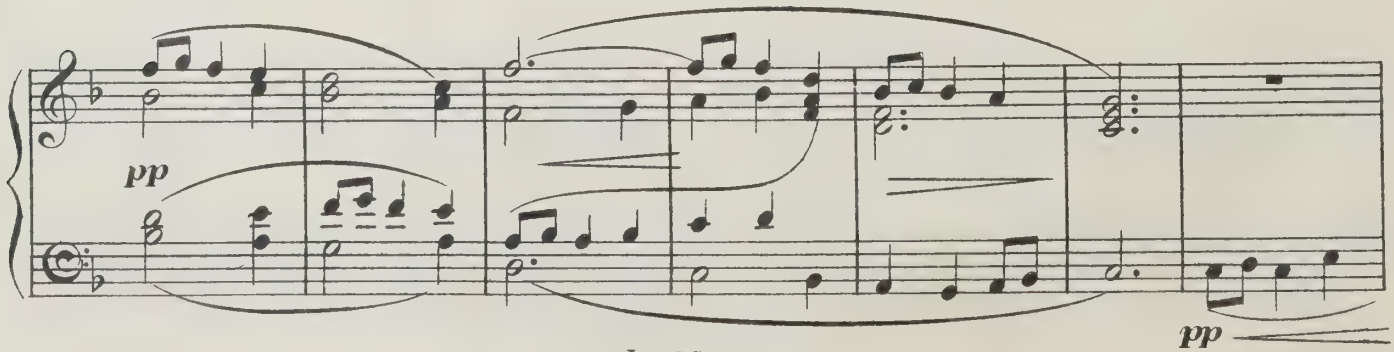


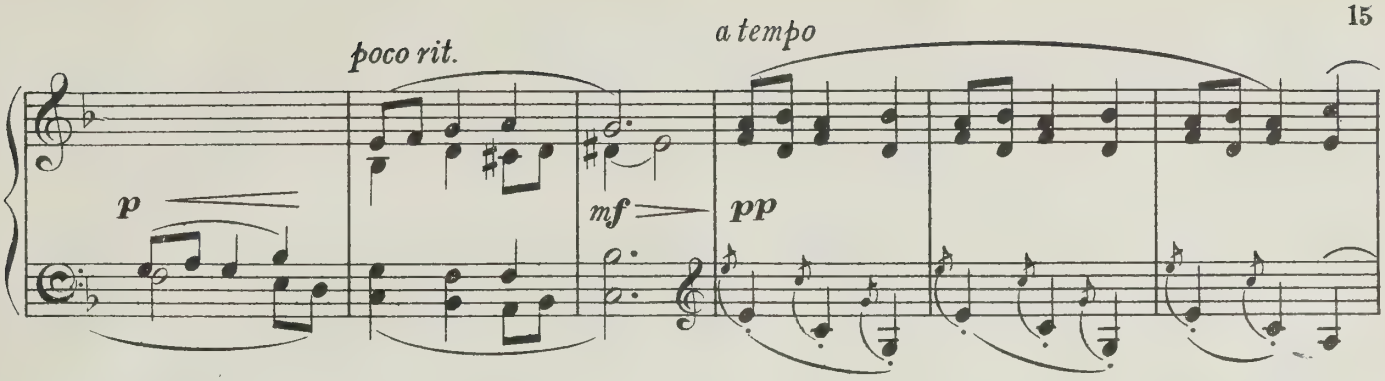
LE CERCLE MAGIQUE. (Récit du Pêcheur.)

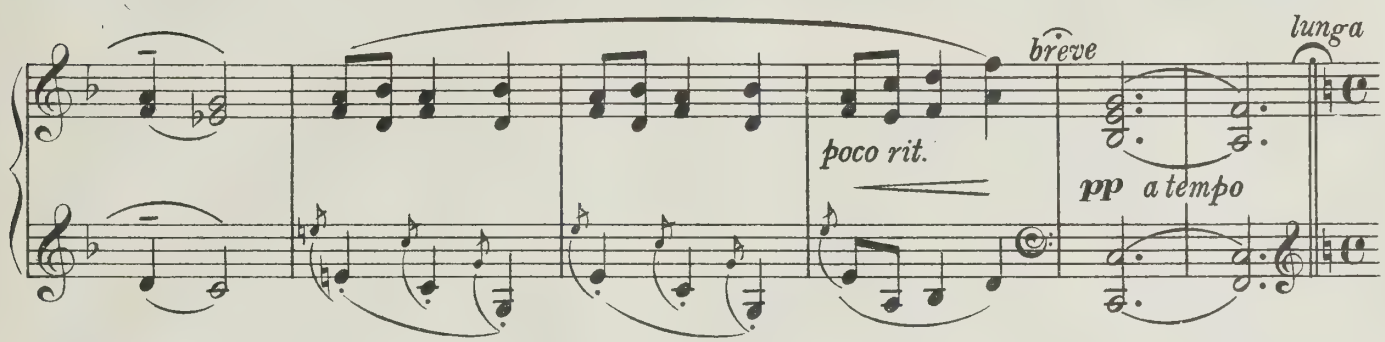
Andante molto tranquillo. (M ♩ = 44)





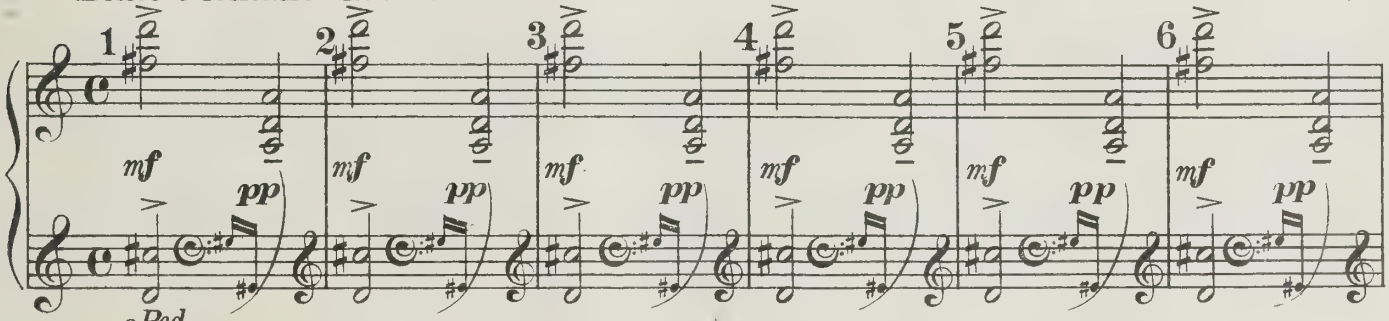


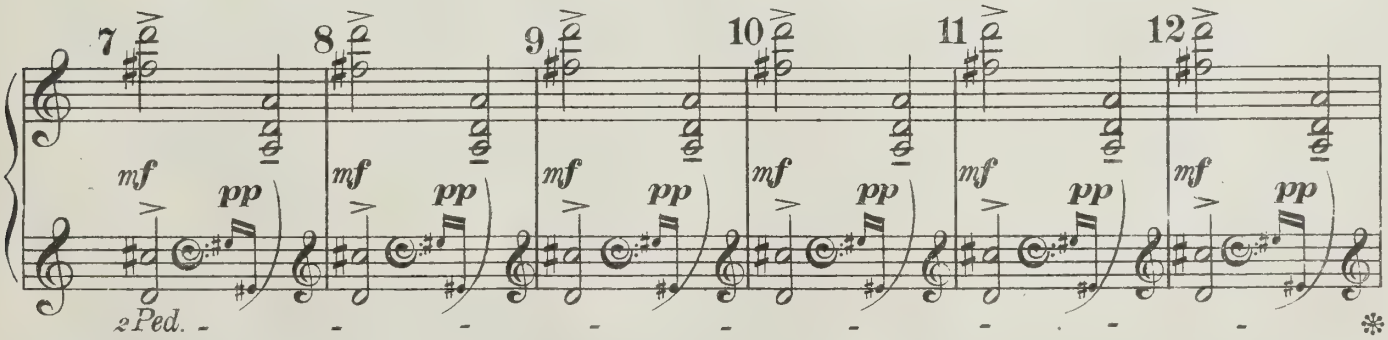


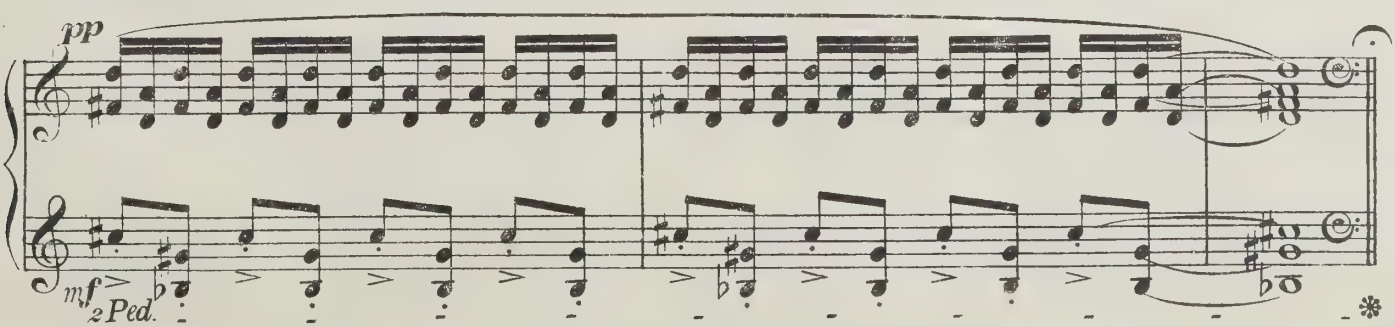


MINUIT. (Les Sortilèges.)

Lento e lontano. (M. ♩ = 72)



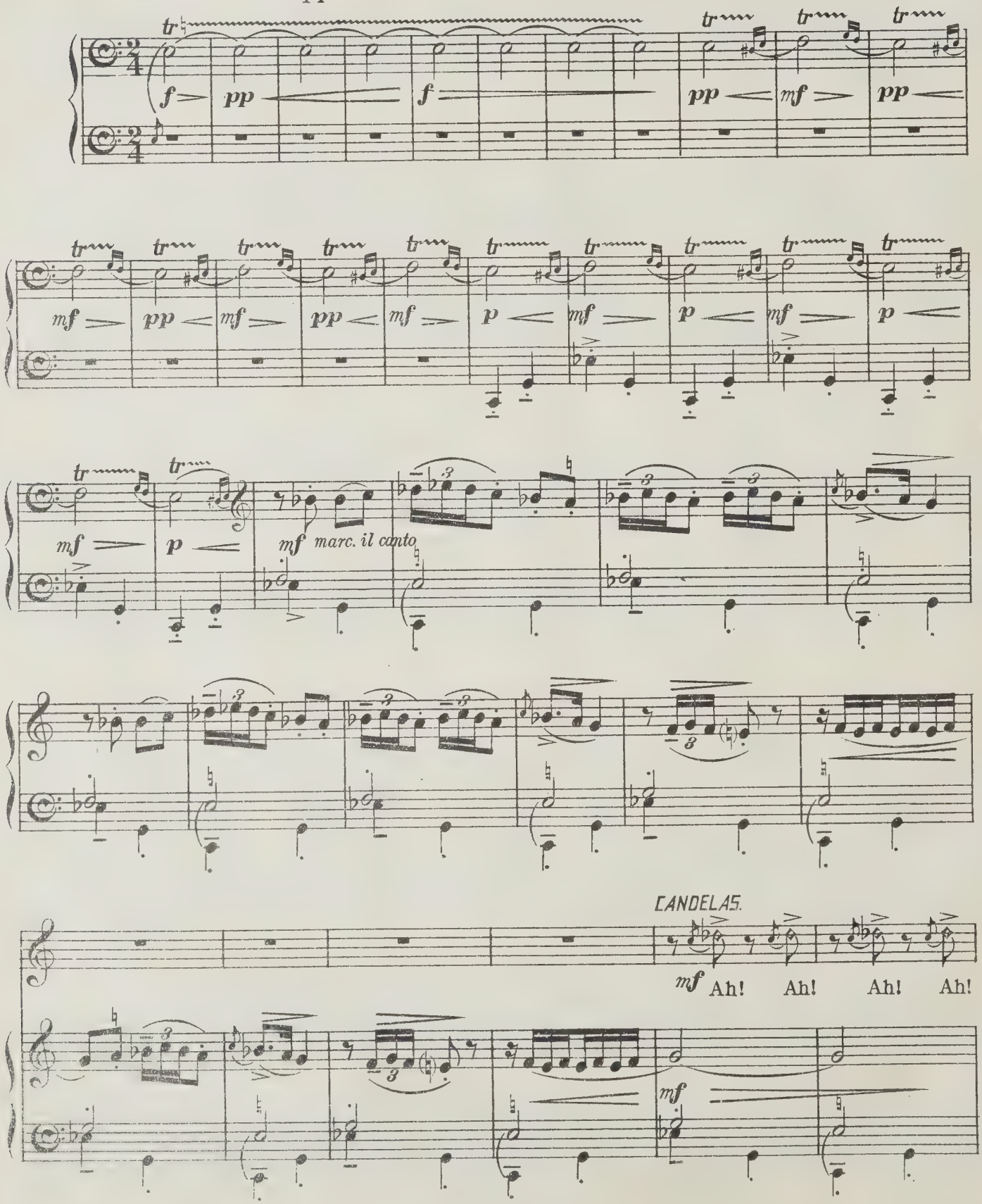


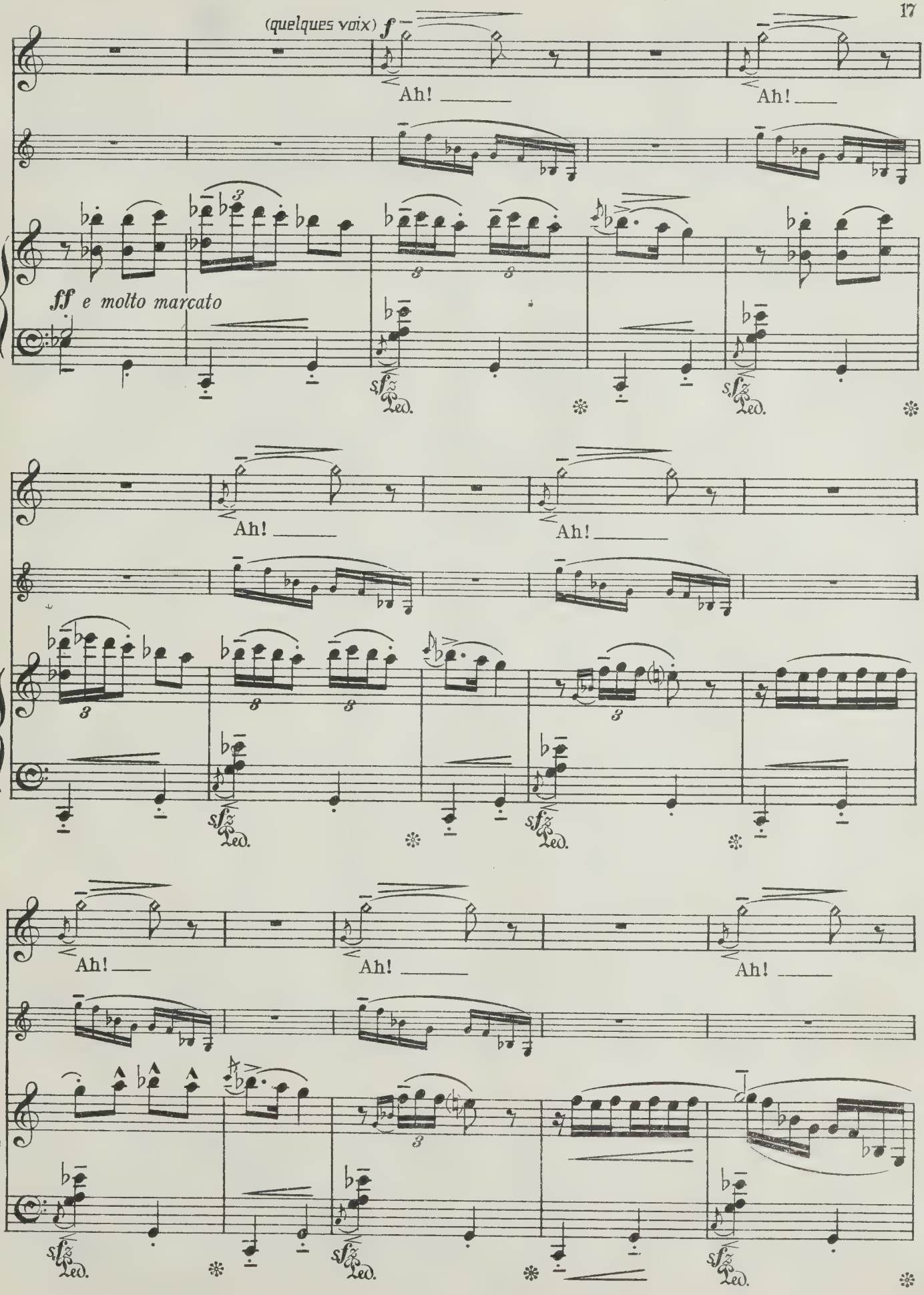


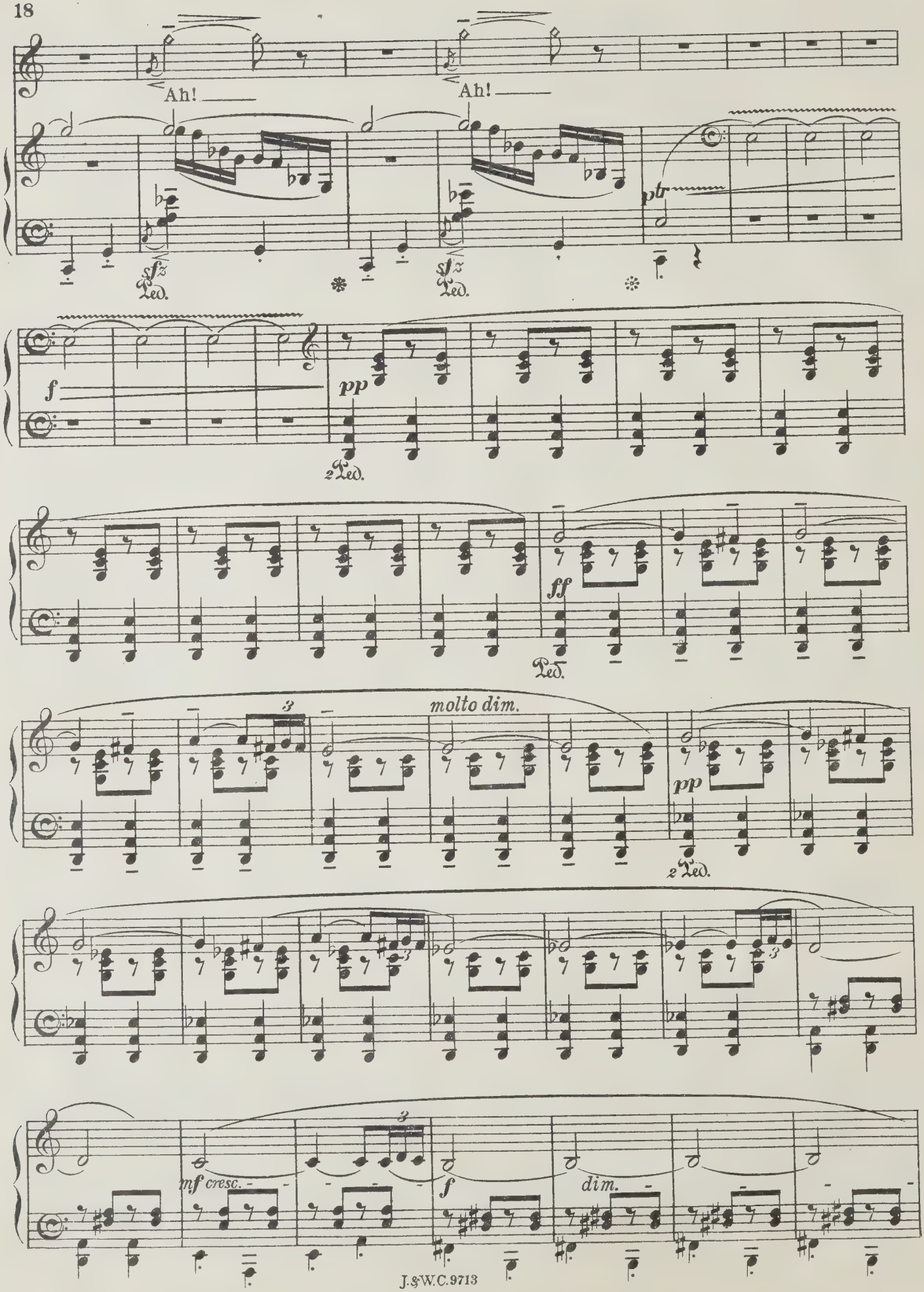
DANSE RITUELLE DU FEU.

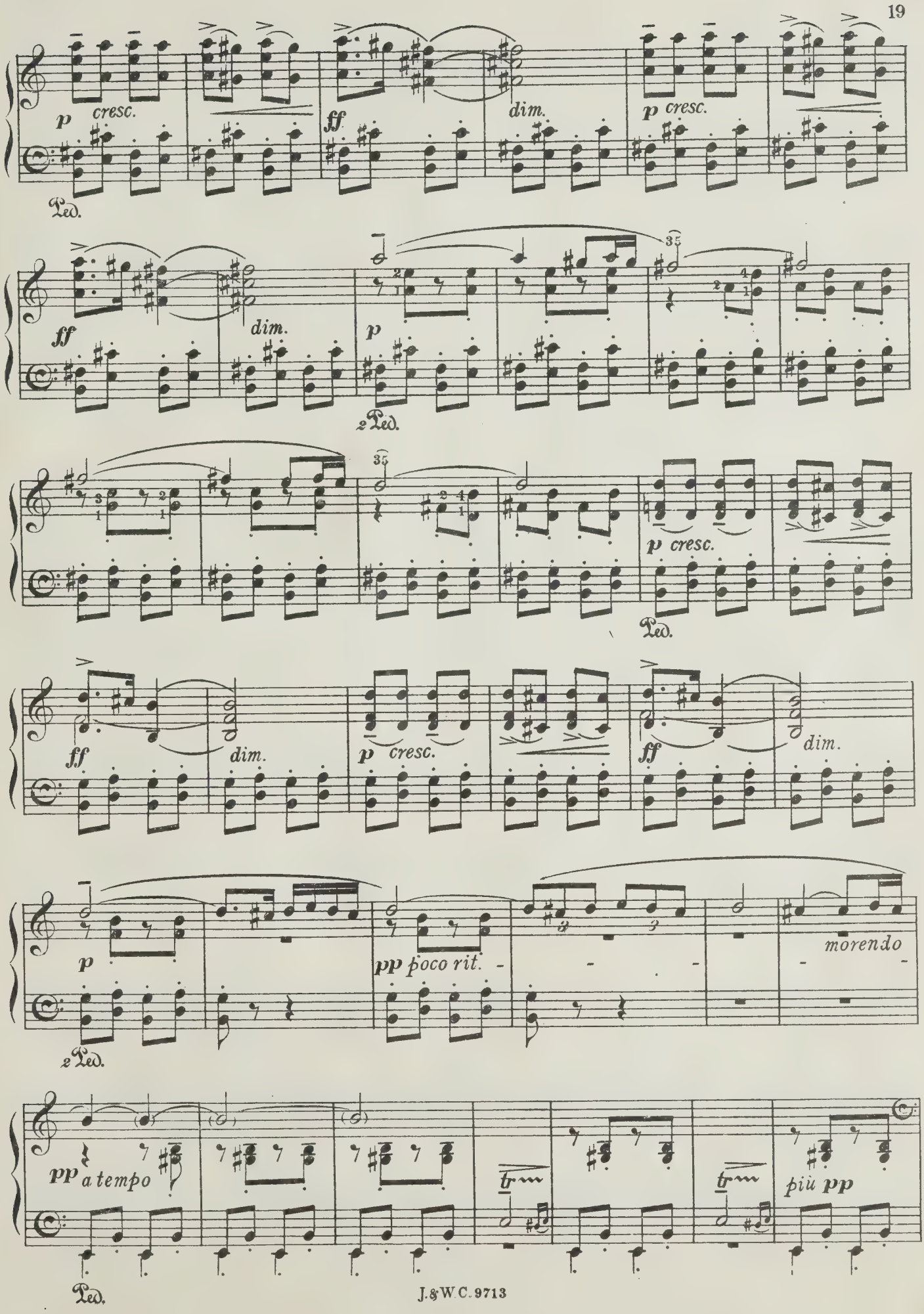
(pour chasser les mauvais esprits.)

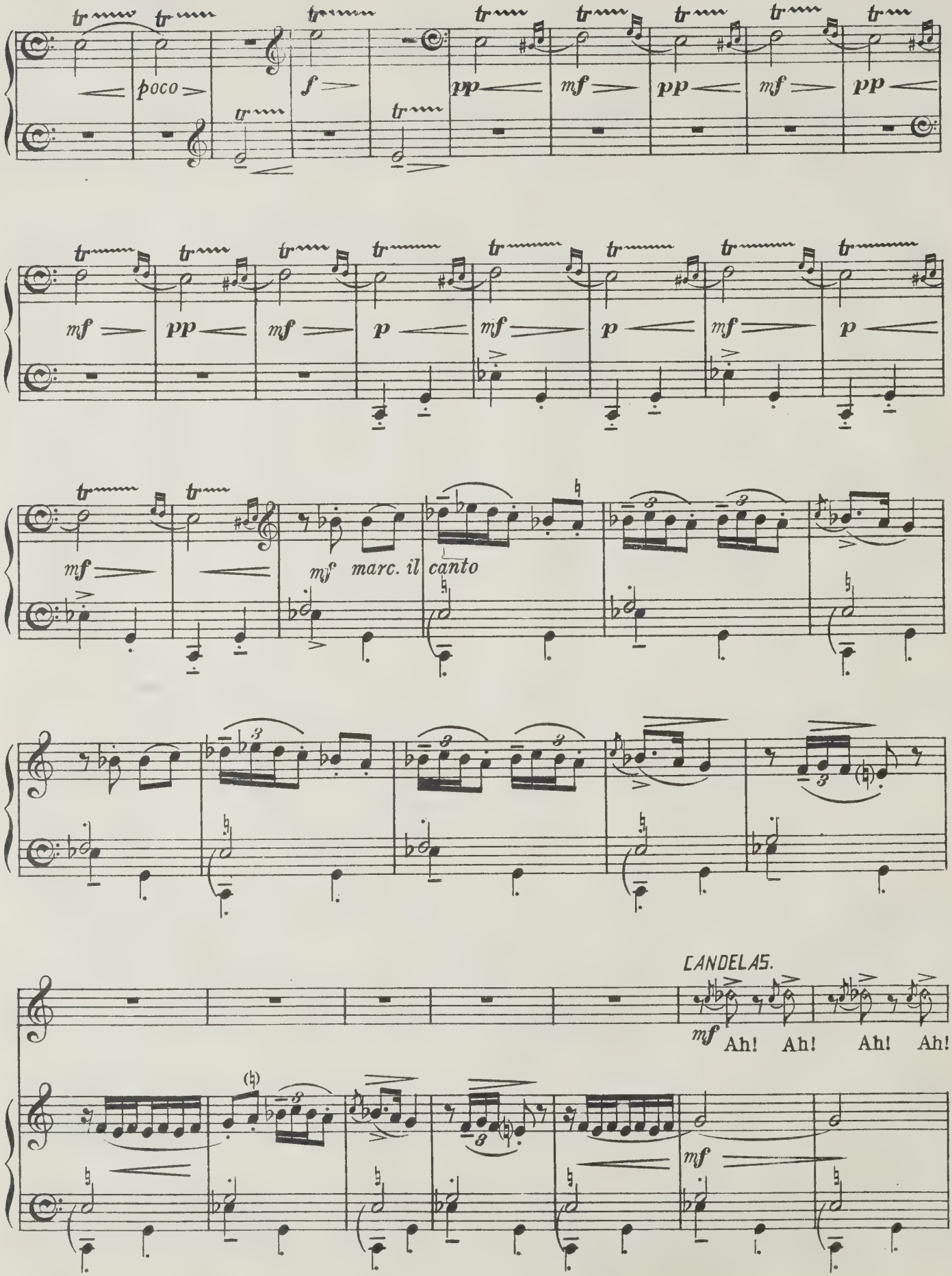
All^{o} ma non troppo. (M. ♩ = 126)

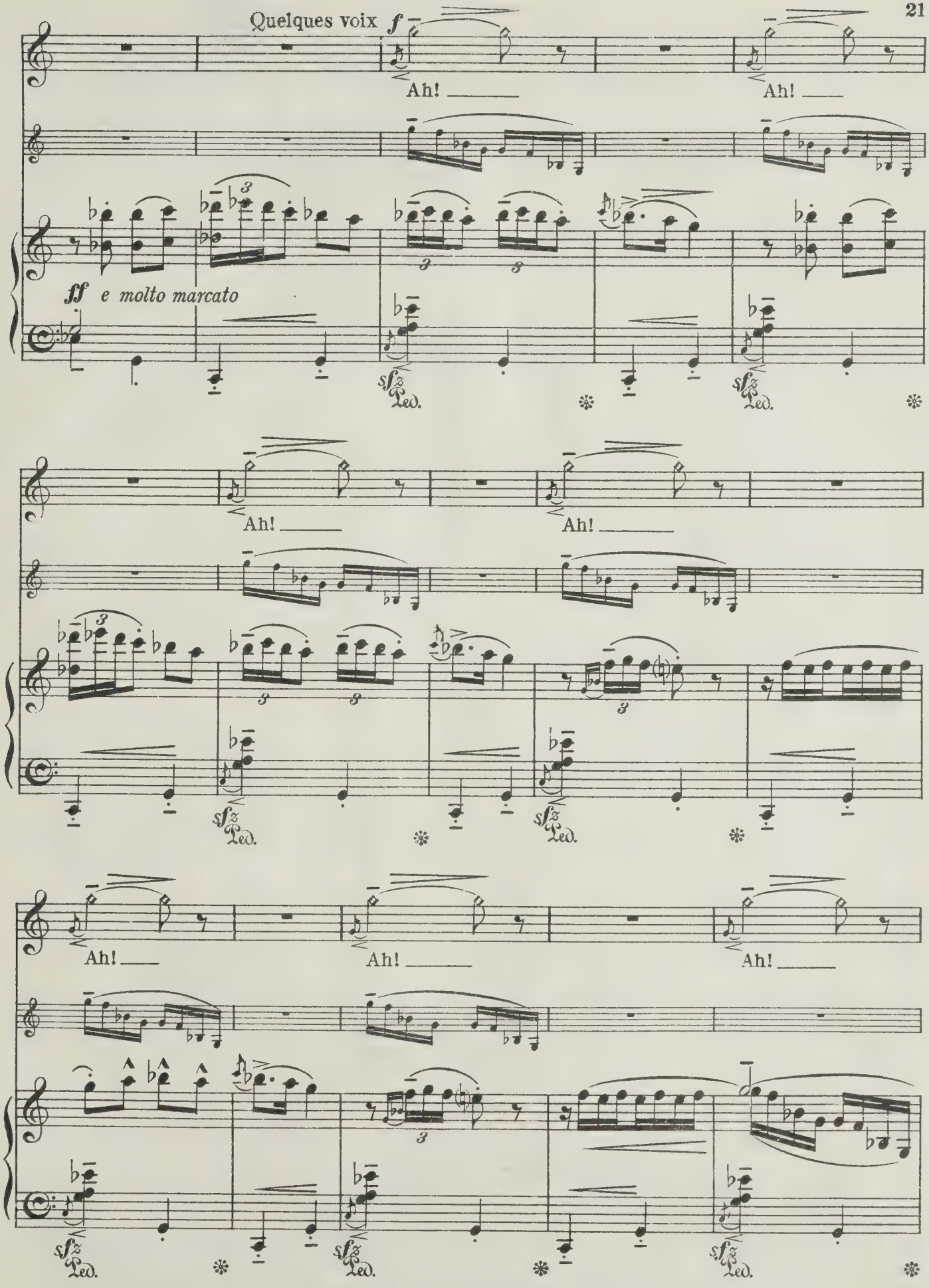


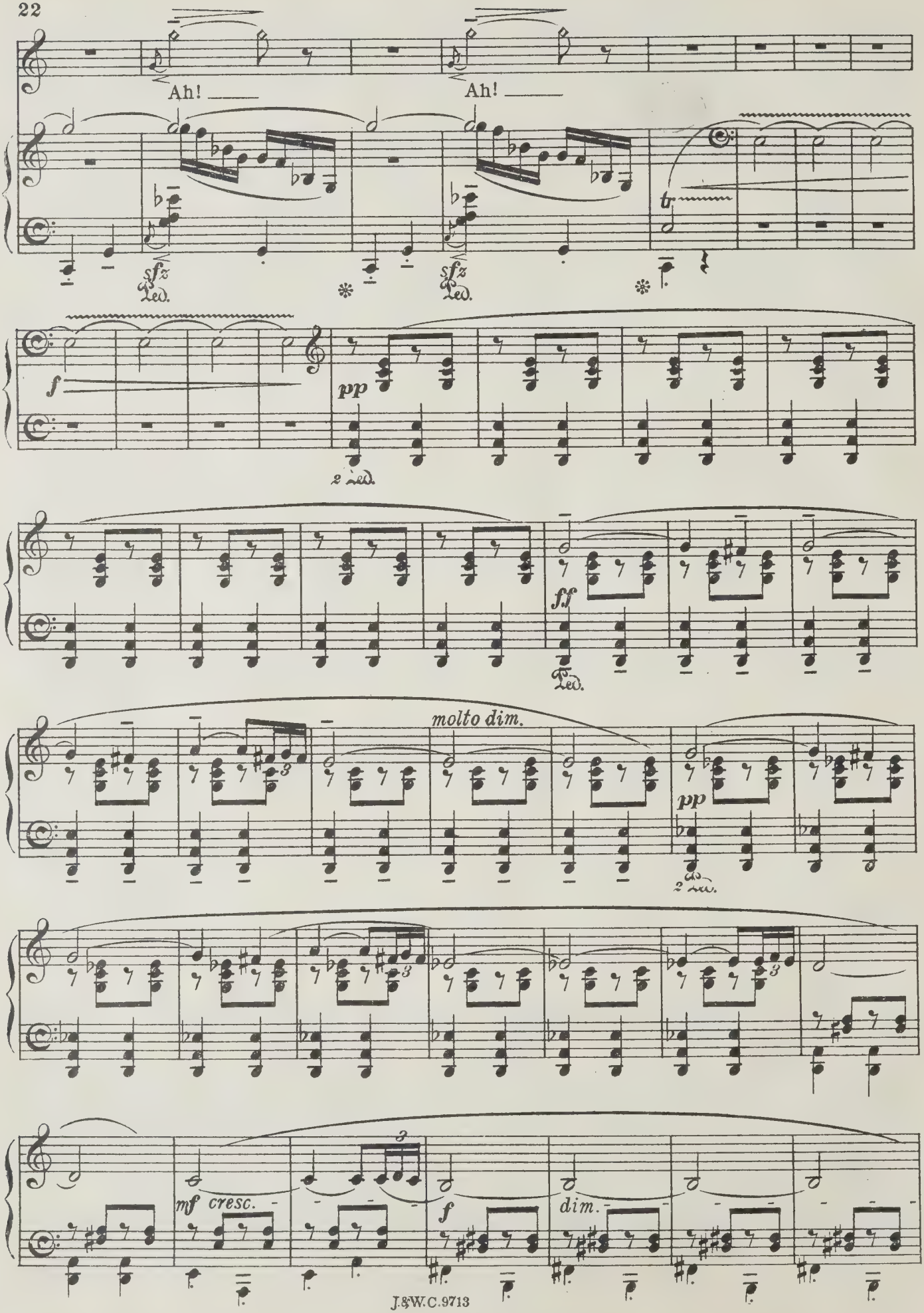

(quelques voix) f
Ah!
Ah!
ff e molto marcato
sfz
Ped.
Ah!
Ah!
Ah!
Ah!
Ah!

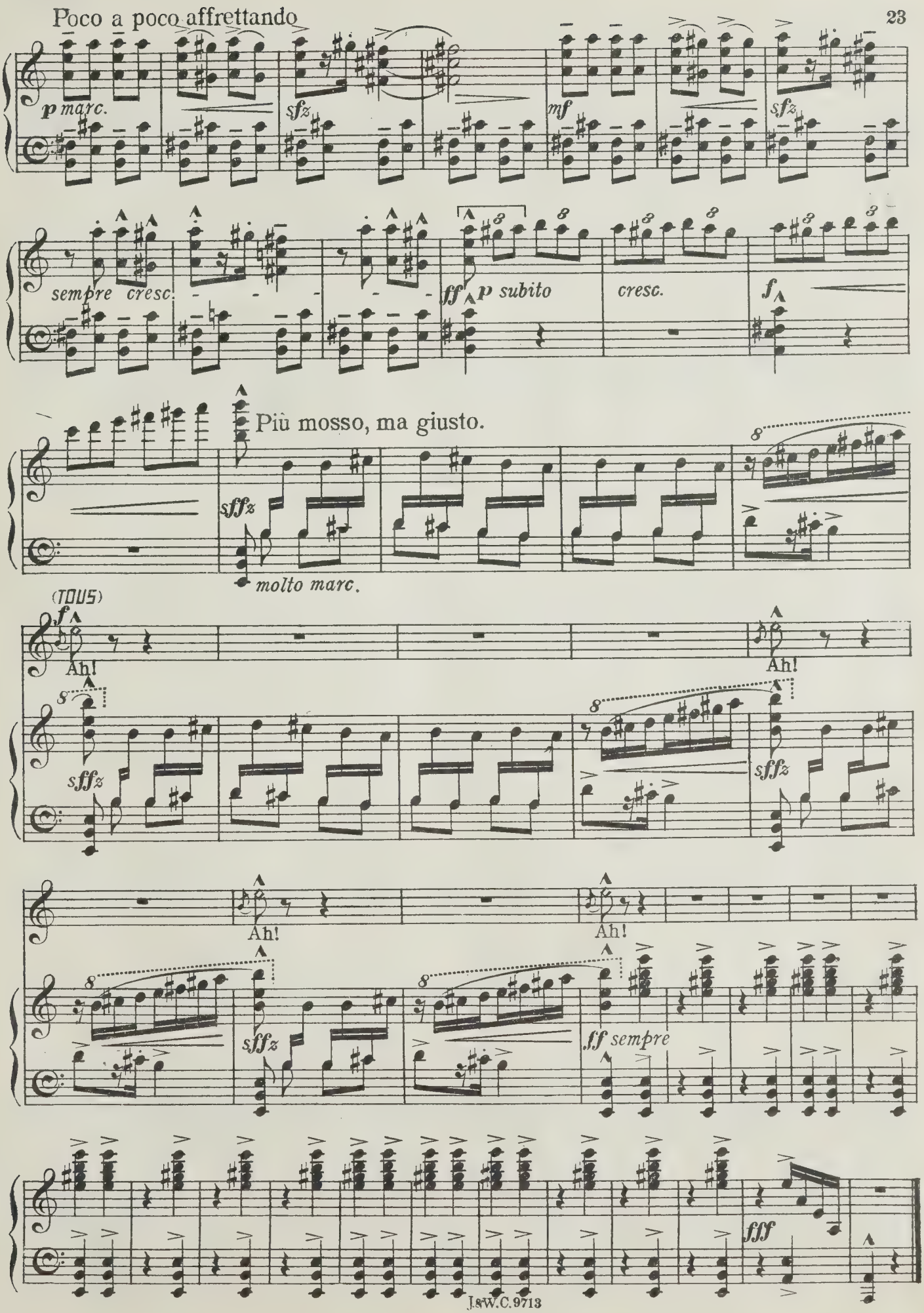

Ah!
Ah!
sfz
Ped.
sfz
Ped.
tr
f
pp
2 Ped.
ff
Ped.
molto dim.
pp
2 Ped.
mf cresc.
f
dim.


p cresc.
ff
dim.
p cresc.
Ped.
ff
dim.
p
2 Ped.
35
p cresc.
Ped.
ff
dim.
p cresc.
ff
dim.
p
pp poco rit.
morendo
2 Ped.
pp a tempo
tr
tr
più pp
Ped.


poco
f
pp
mf
pp
mf
pp
mf
pp
mf
p
mf
p
mf
p
mf
mf marc. il canto
CANDELAS.
mf
Ah! Ah! Ah! Ah!
mf

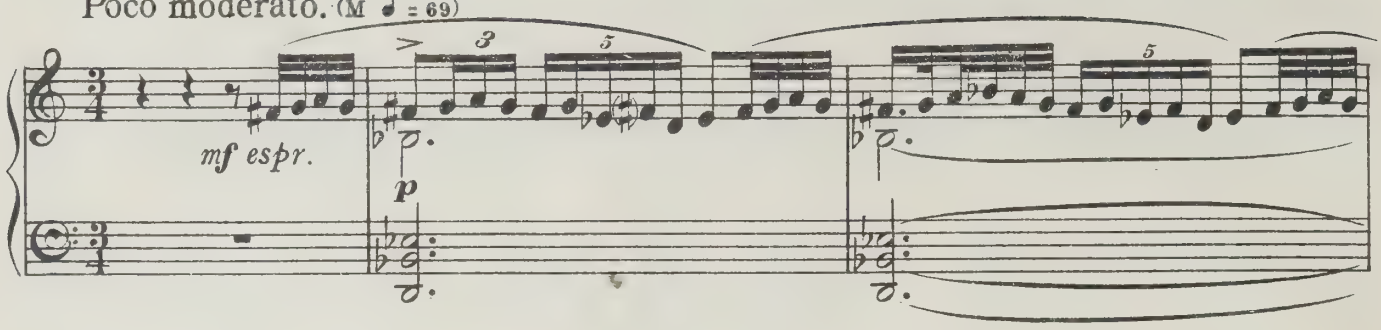

Quelques voix f
Ah!
Ah!
ff e molto marcato
sfz
Ped.
Ah!
Ah!
sfz
Ped.
Ah!
Ah!
Ah!
sfz
Ped.


Ah!
Ah!
sfz
Ped.
sfz
Ped.
tr
f
pp
2 Ped.
ff
Ped.
molto dim.
pp
2 Ped.
mf cresc.
f
dim.

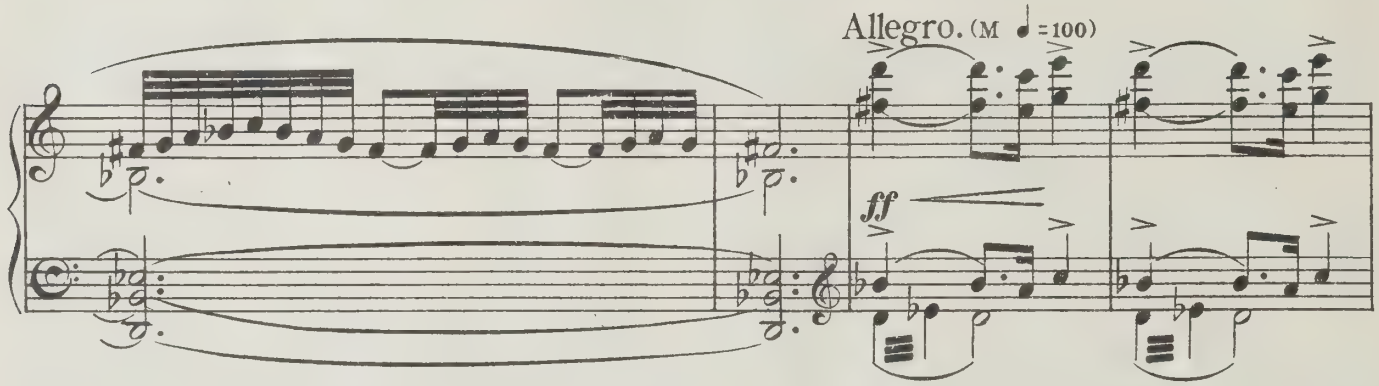

Poco a poco affrettando
p marc.
sfz
mf
sfz
sempre cresc.
ff p subito
cresc.
f
Più mosso, ma giusto.
sffz
molto marc.
(TOUS)
f
Ah!
Ah!
sffz
sffz
Ah!
Ah!
sffz
ff sempre
fff

SCÈNE

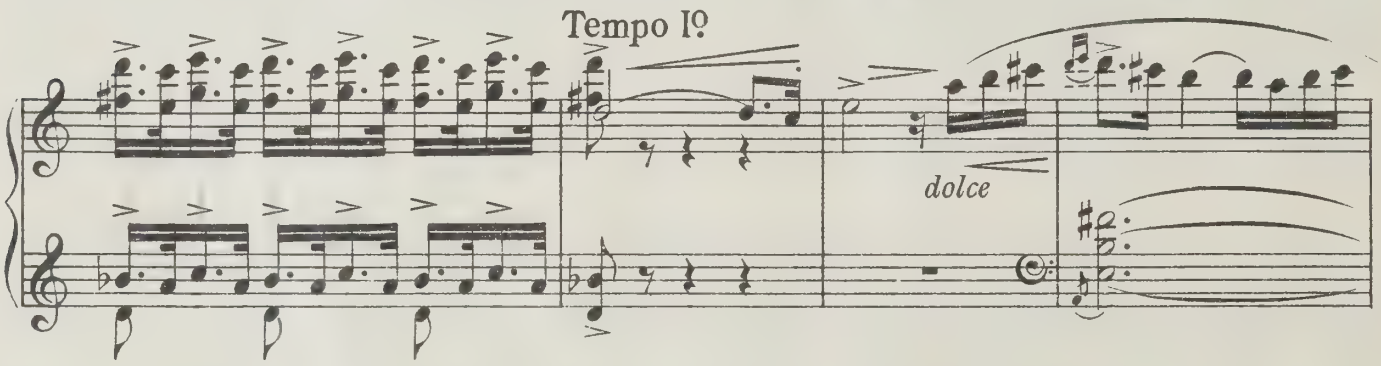
Poco moderato. (M ♩ = 69)

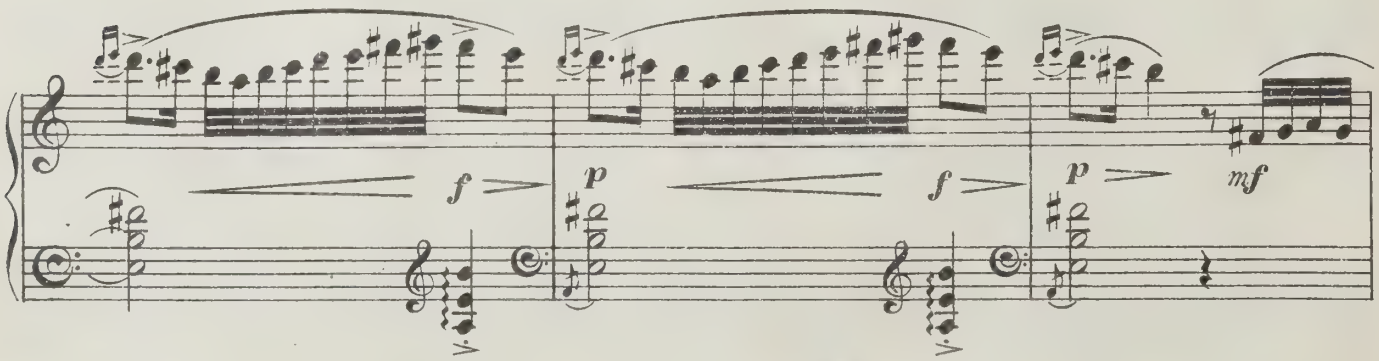


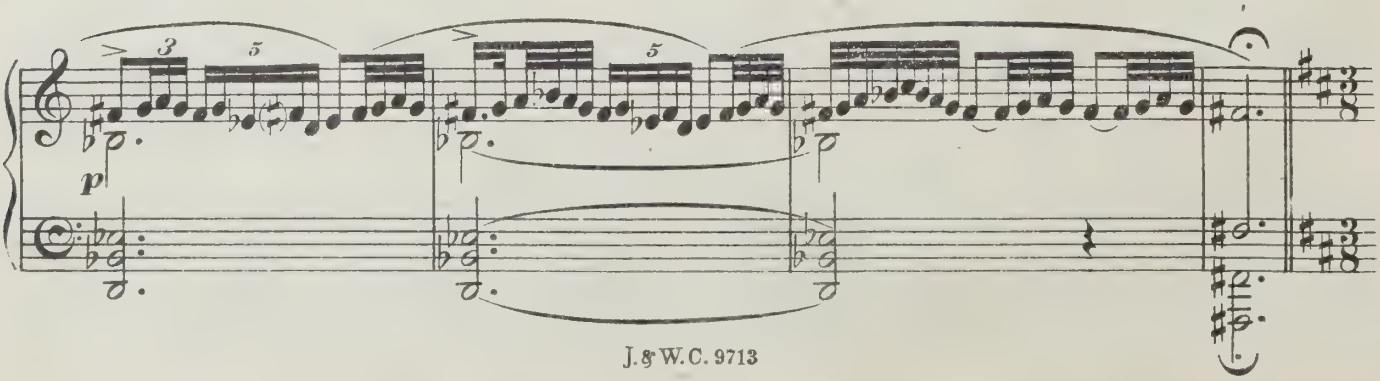
Allegro. (M ♩ = 100)



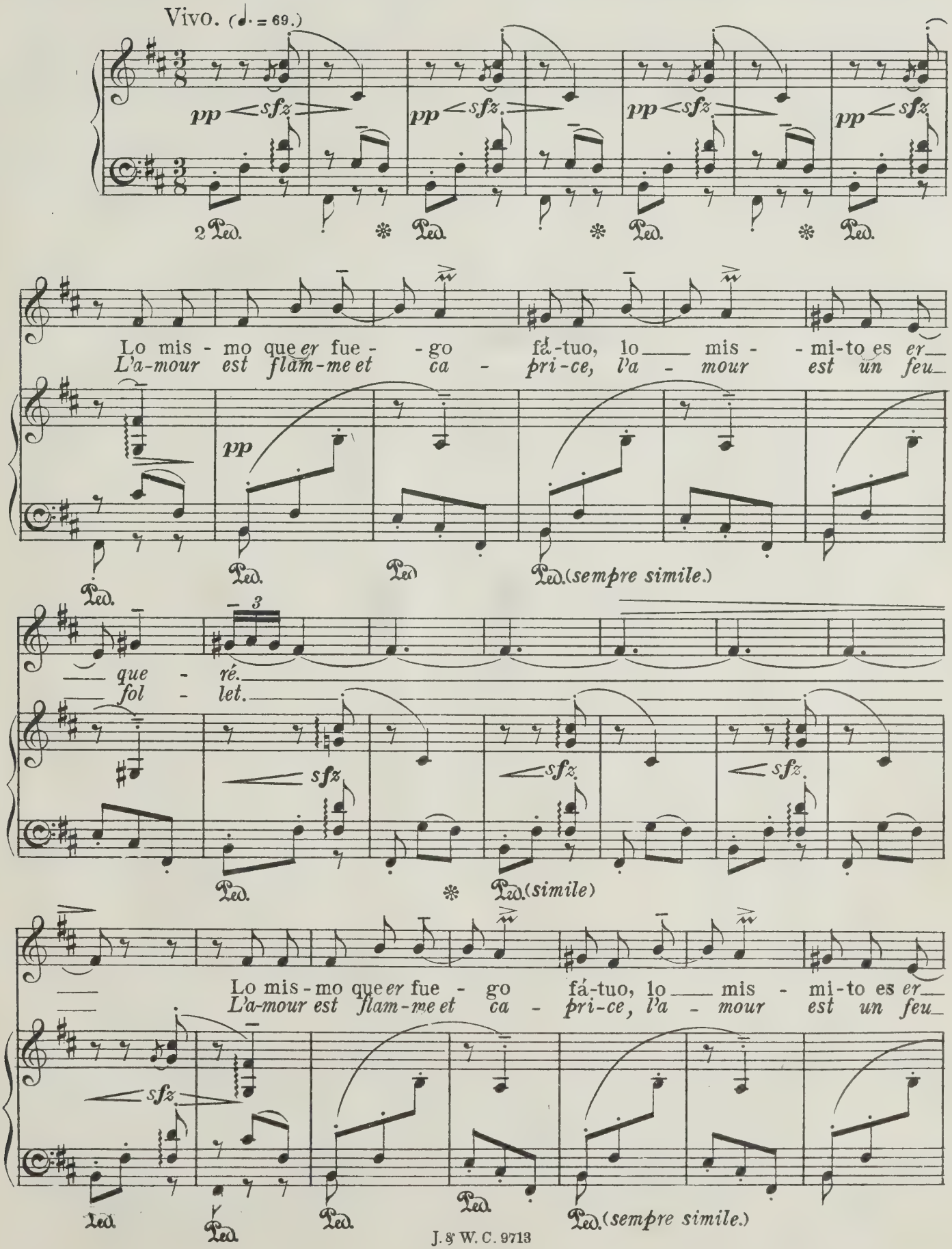
Tempo Iº

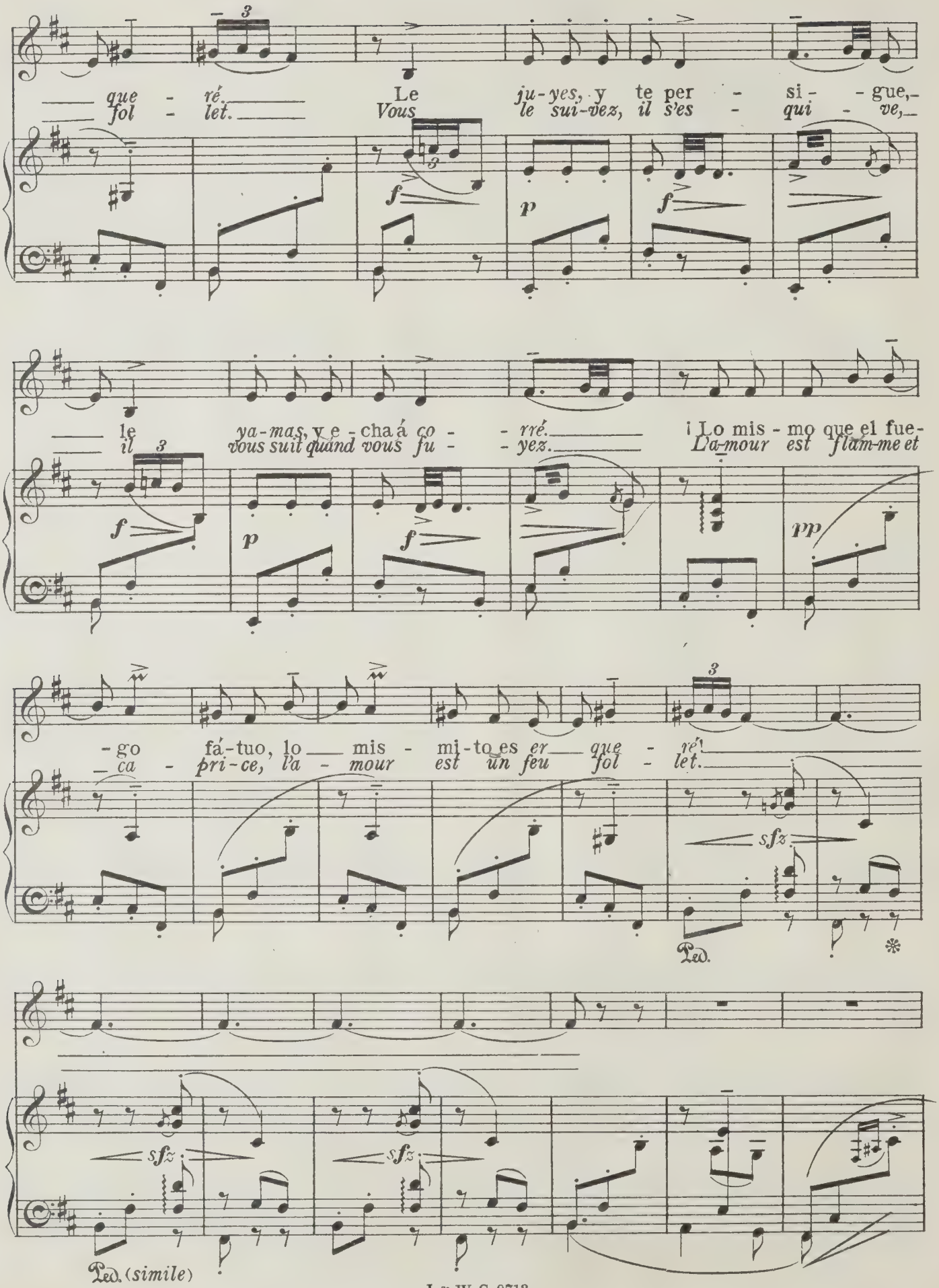


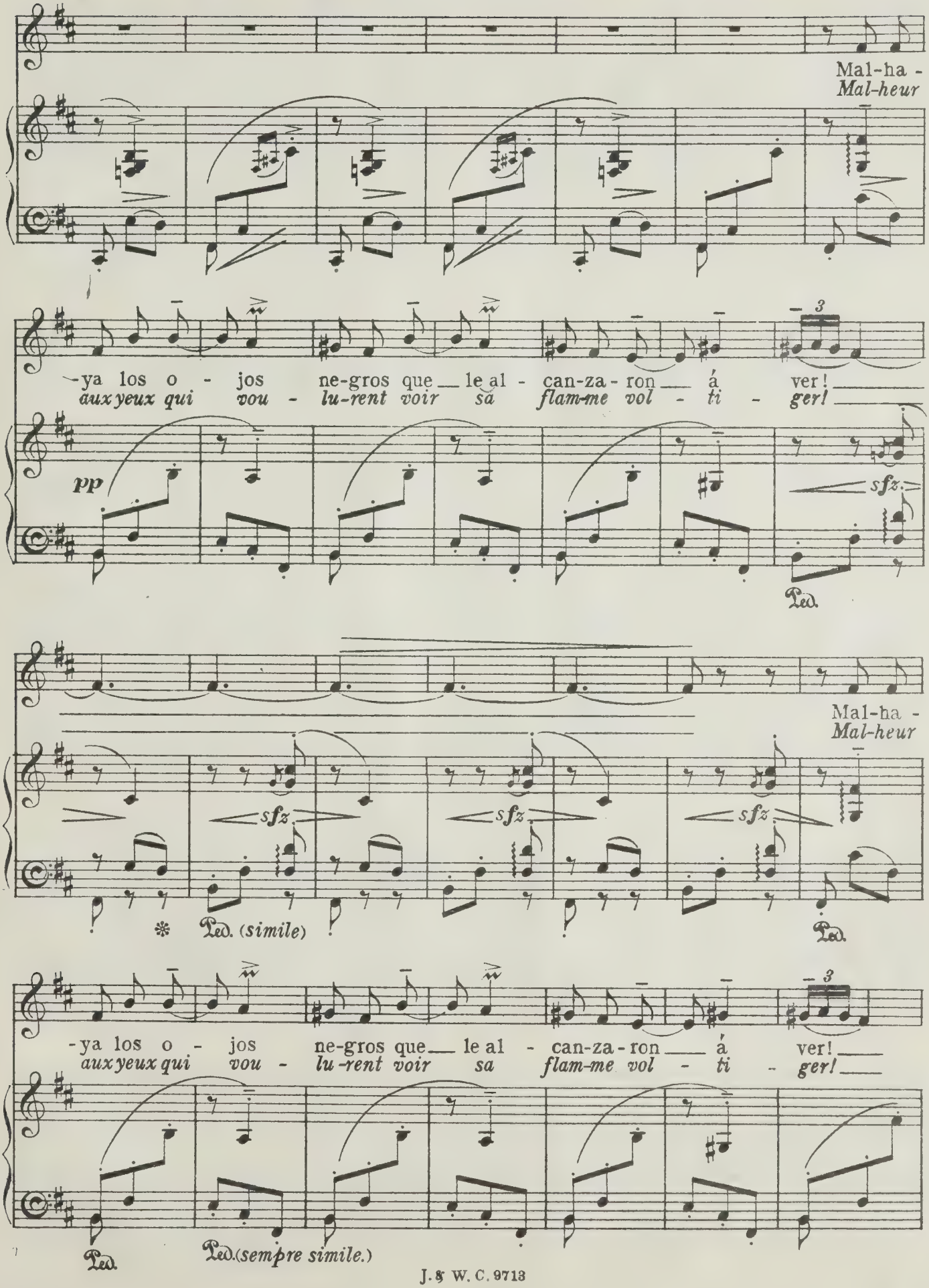


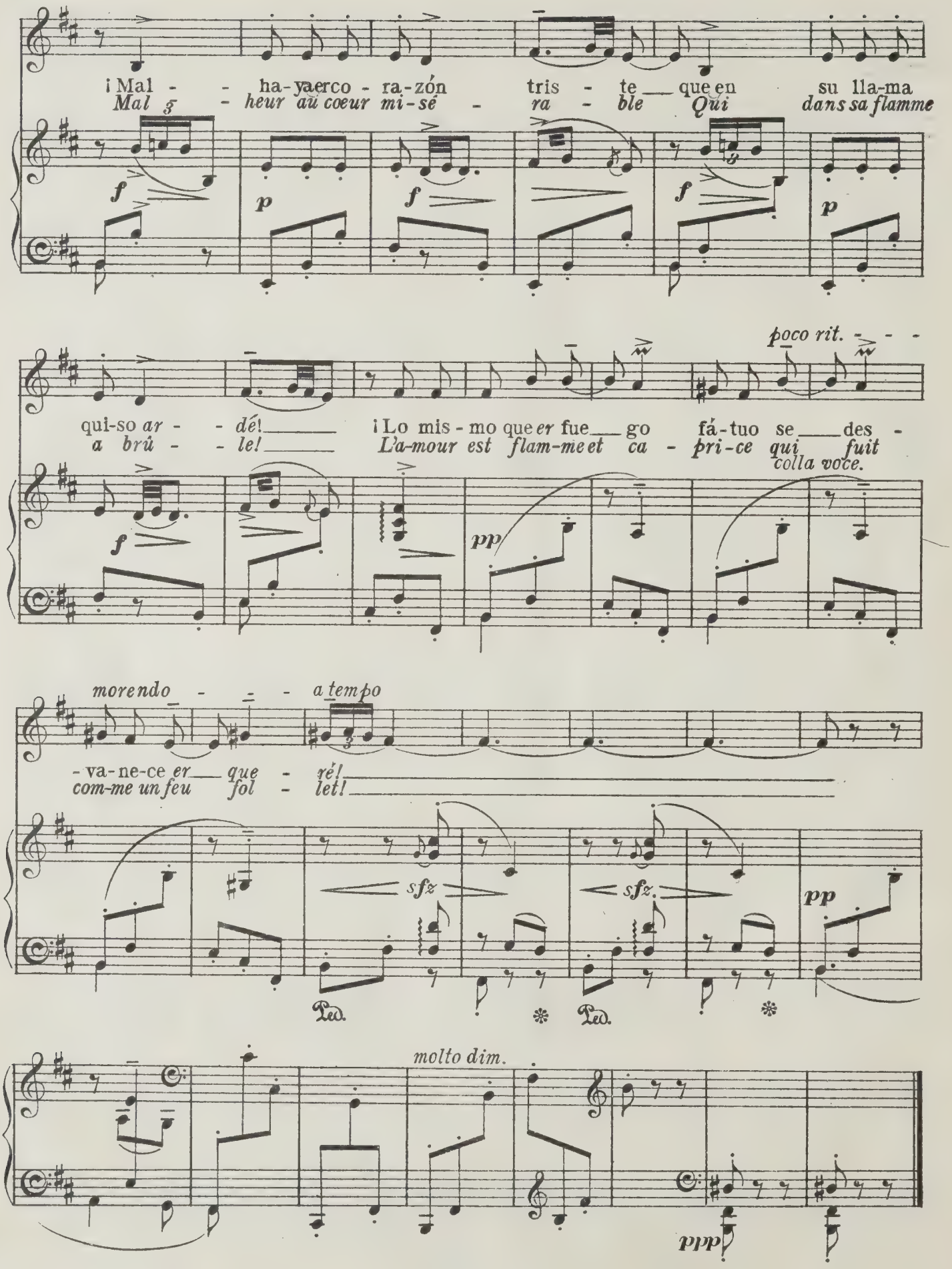


CHANSON DU FEU FOLLET.

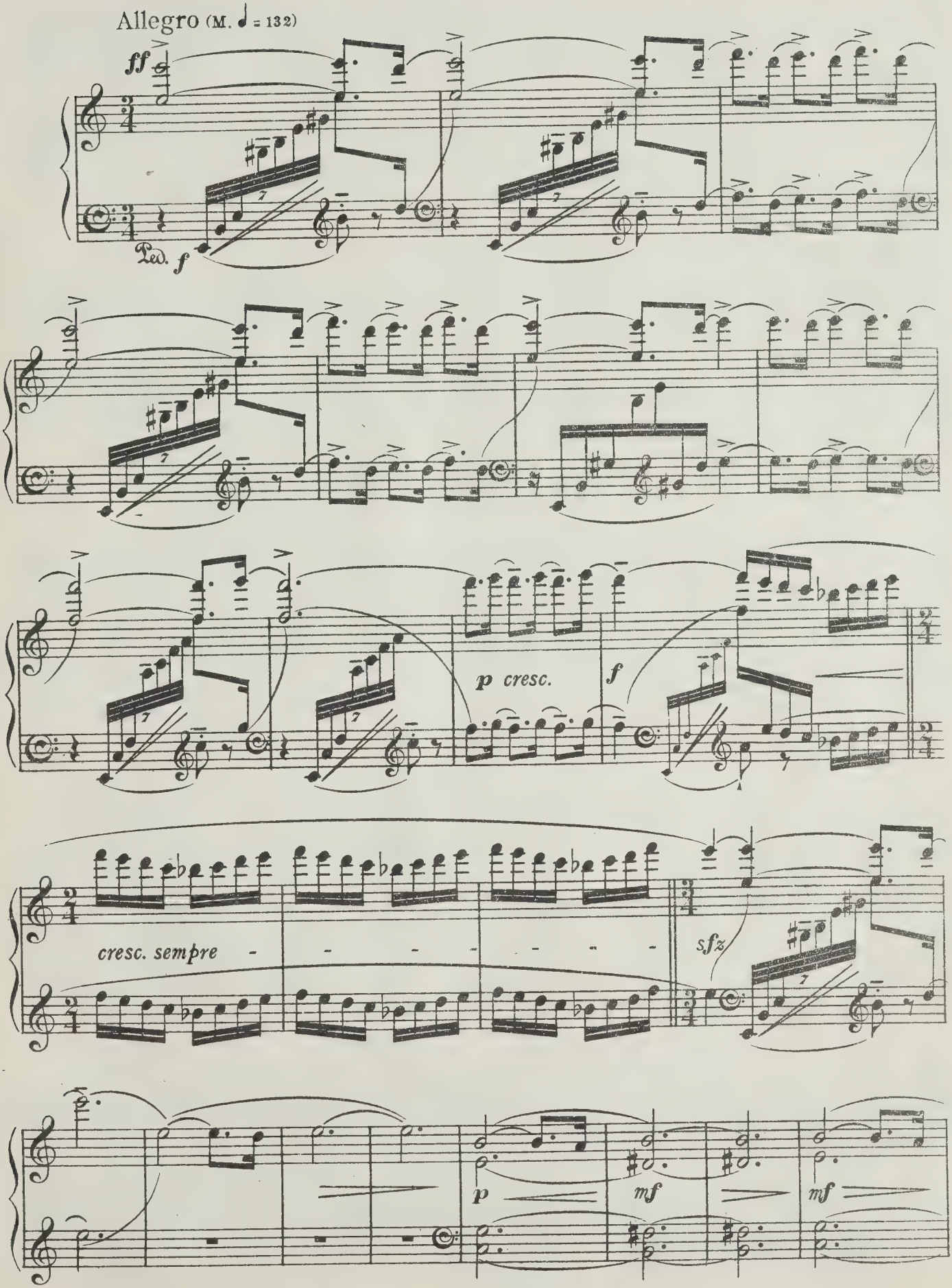


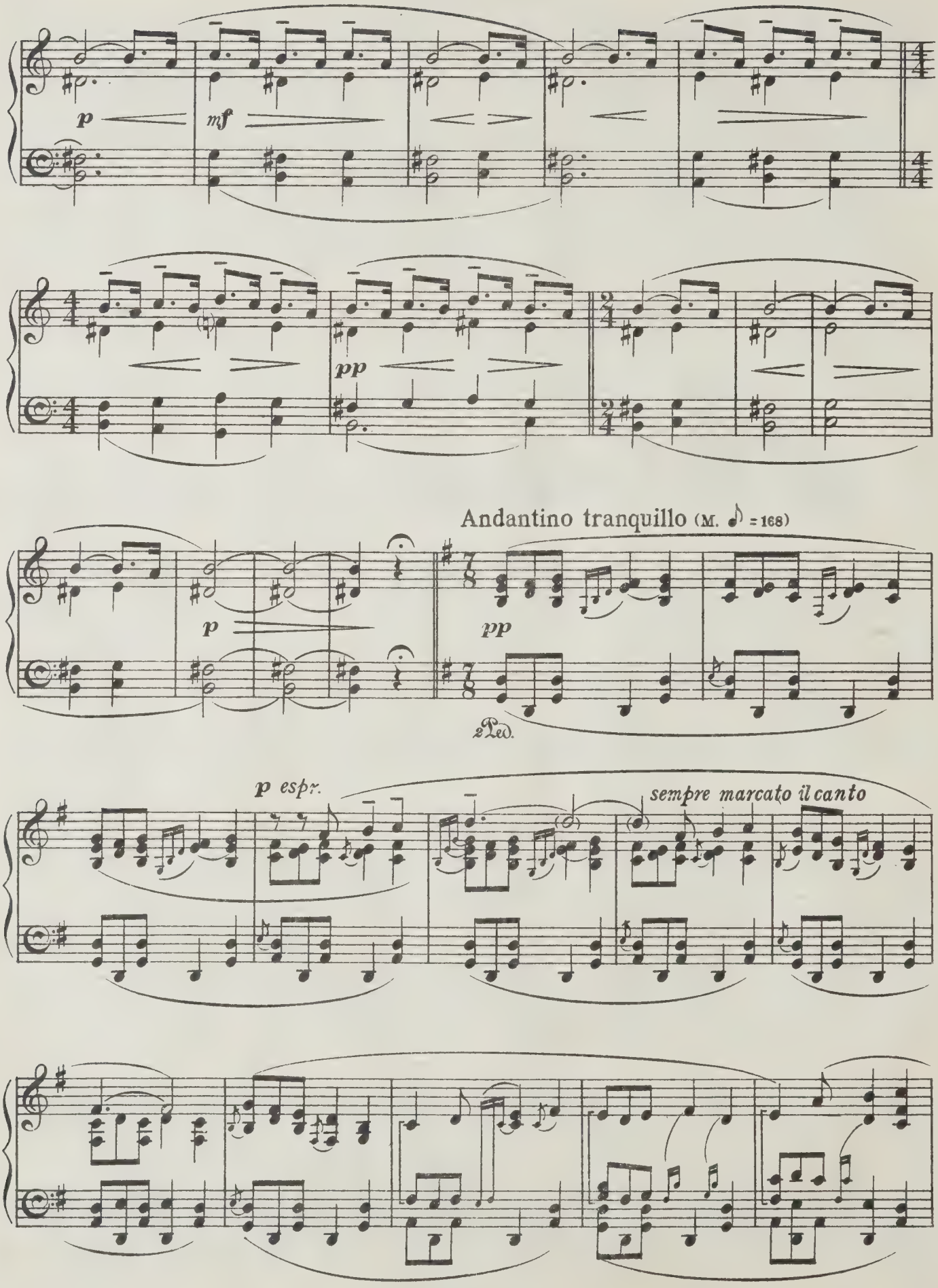

que - ré. Le ju-yes, y te per - si - gue,-
fol - let. Vous le sui-vez, il s'es - qui - ve,-
le ya-mas, y e-cha á co - rré. ¡Lo mis-mo que el fue-
il vous suit quand vous fu - yez. L'a-mour est flam-me et
-go fá-tuo, lo mis - mi-to es er que - ré.
-ca - pri-ce, l'a - mour est un feu fol - let.
Ped. (simile)

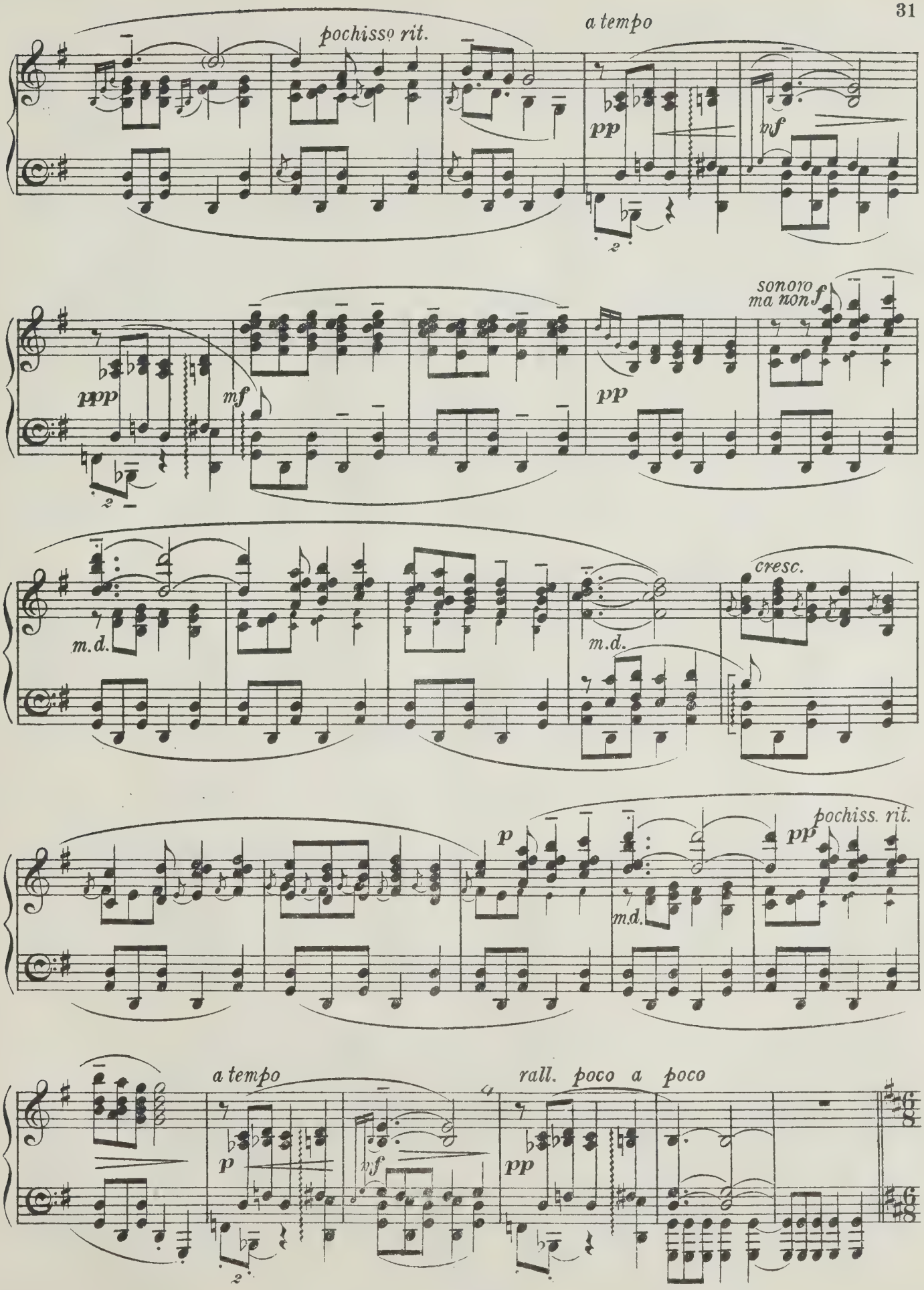

Mal-ha -
Mal-heur
-ya los o - jos ne-gros que le al - can-za-ron á ver!
aux yeux qui vou - lu-rent voir sa flam-me vol - ti - ger!
pp
sfz
Ped.
Mal-ha -
Mal-heur
sfz
sfz
sfz
Ped. (simile)
Ped.
-ya los o - jos ne-gros que le al - can-za-ron á ver!
aux yeux qui vou - lu-rent voir sa flam-me vol - ti - ger!
Ped.
Ped. (sempre simile.)

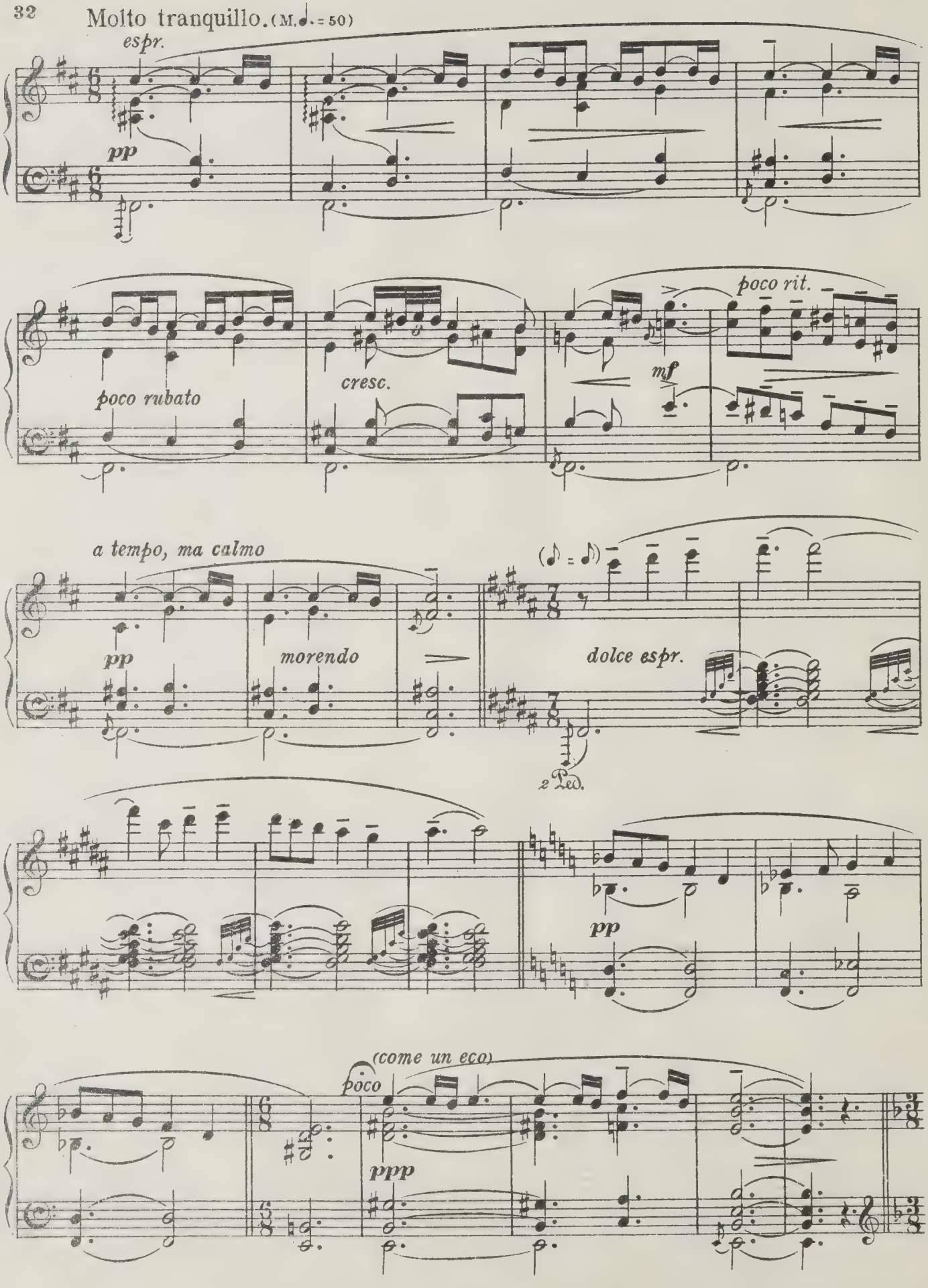

¡Mal - - ha-ya er co-ra-zón tris - te que en su lla-ma
Mal heur au coeur mi-sé - ra - ble Qui dans sa flamme
f p f f p
qui-so ar - - dé! ¡Lo mis-mo que er fue go fá-tuo se des -
a brû - - le! L'a-mour est flam-me et ca - pri-ce qui fuit
poco rit.
colla voce.
f pp
morendo - - - a tempo
- va-ne-ce er que - ré!
com-me un feu fol - let!
sfz sfz pp
Ped. Ped.
molto dim.
ppp

PANTOMIME.

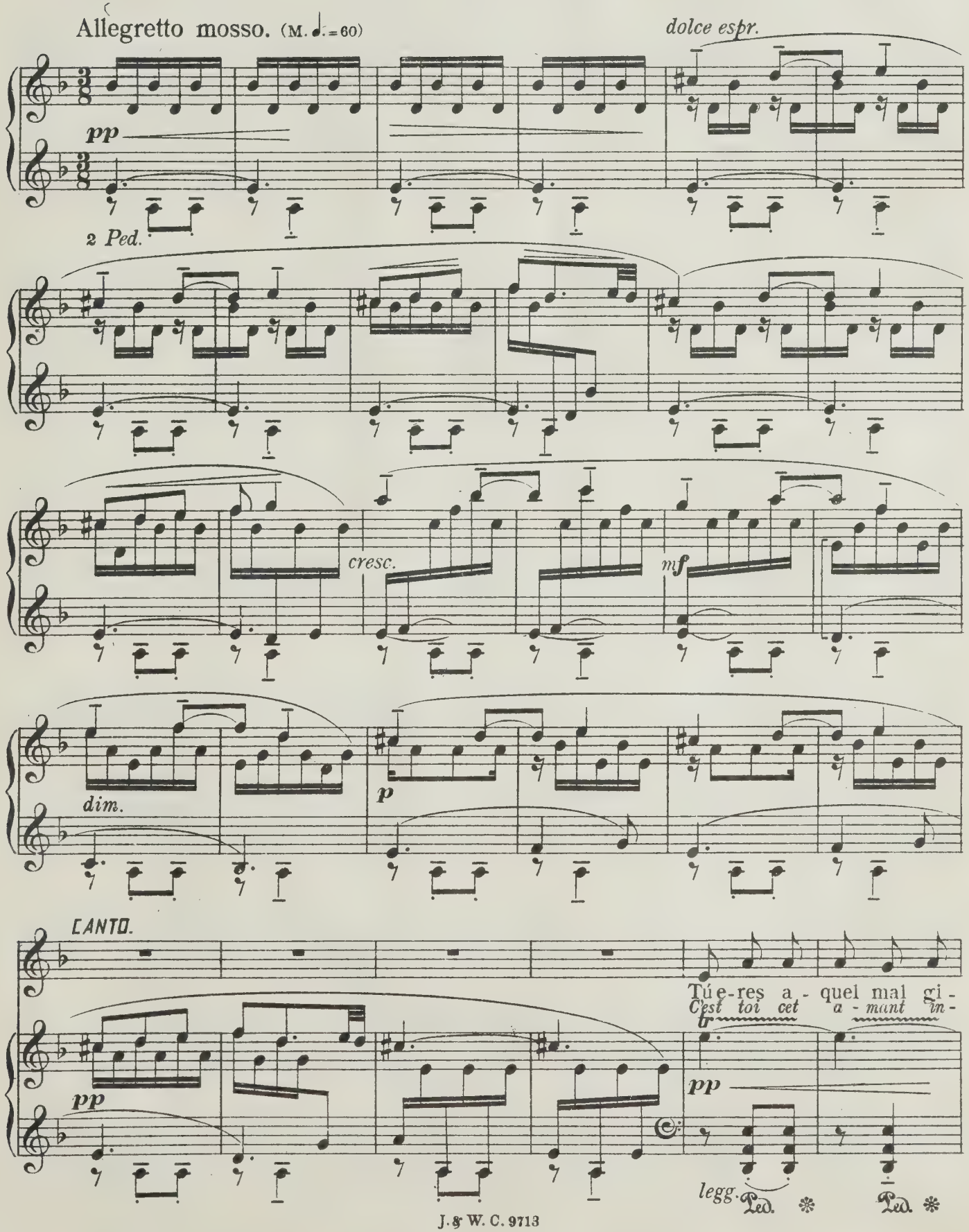


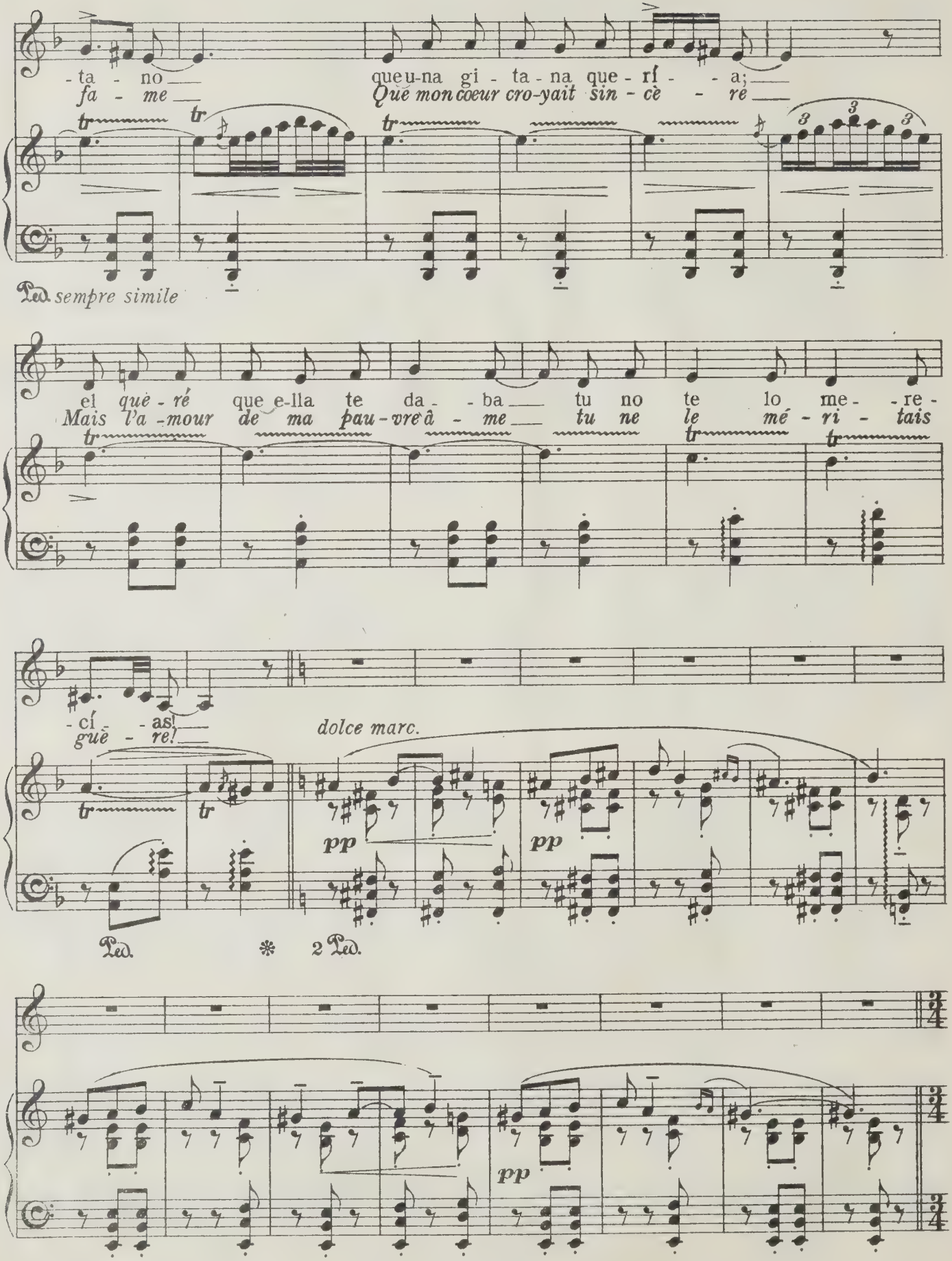

p
mf
pp
Andantino tranquillo (M. ♪ = 168)
p
pp
2 Ped.
p espr.
sempre marcato il canto

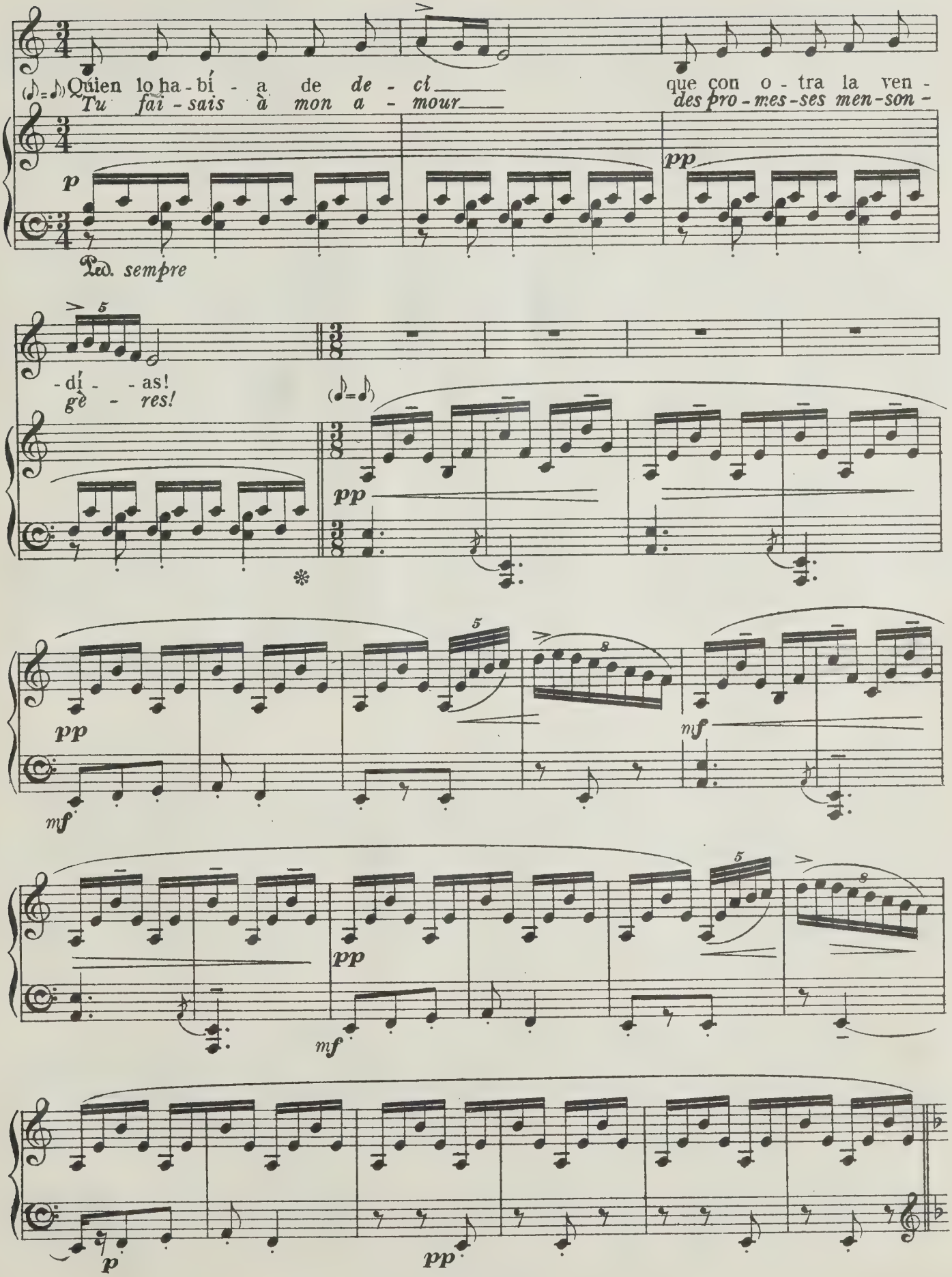

pochisso rit.
a tempo
pp
mf
sonoro ma non f
ppp
mf
pp
m.d.
m.d.
cresc.
p
pp
pochiss. rit.
m.d.
a tempo
p
mf
rall. poco a poco
pp

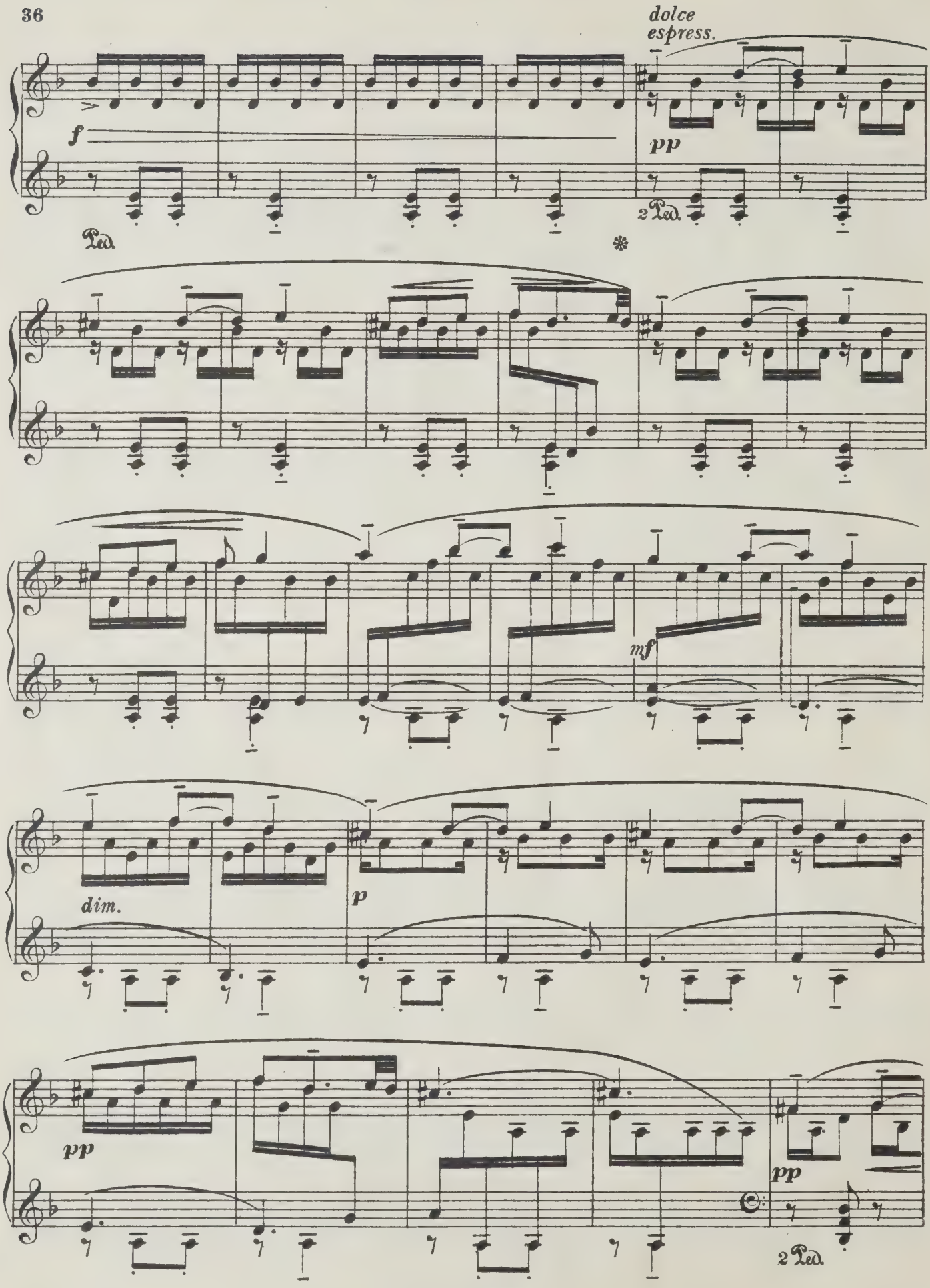

Molto tranquillo. (M.♩. = 50)
espr.
pp
poco rubato
cresc.
mf
poco rit.
a tempo, ma calmo
pp
morendo
(♪ = ♪)
dolce espr.
2 Ped.
pp
(come un eco)
poco
ppp

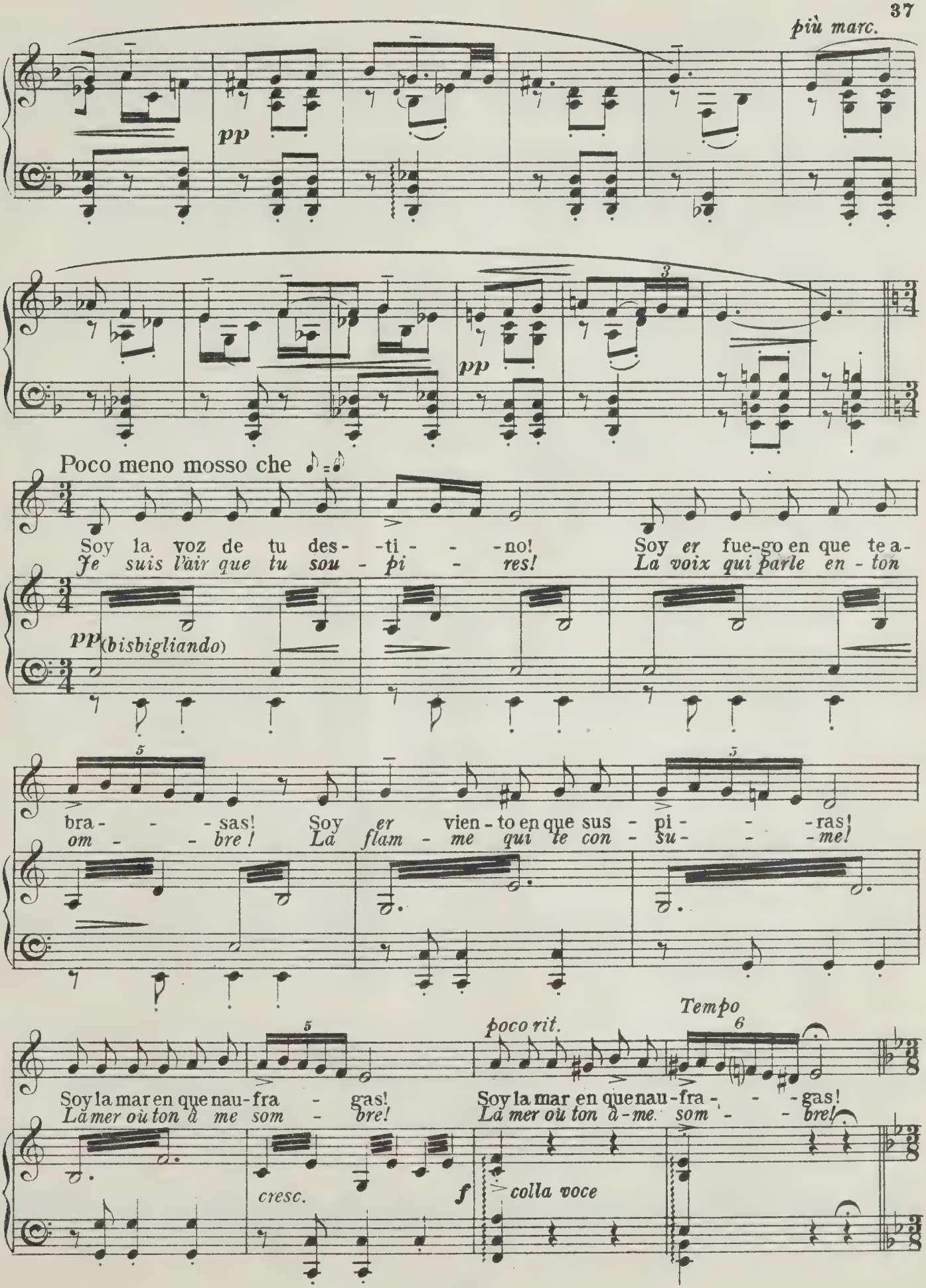
DANSE DU JEU D'AMOUR.

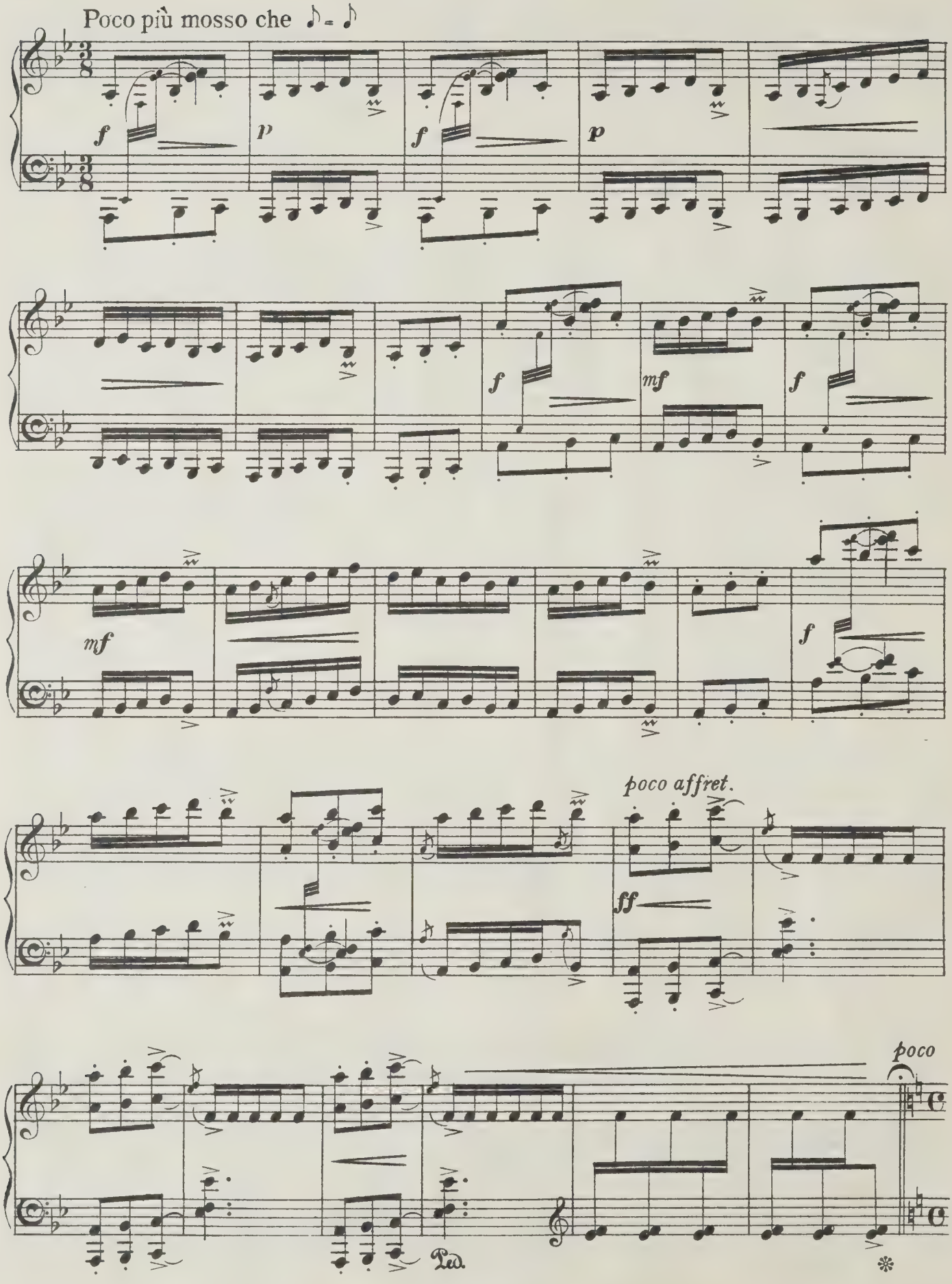



-ta - no
fa - me
queu-na gi - ta-na que - rí - - a;
Qué moncœur cro-yait sin - cè - re
Ped. sempre simile
el qué - ré que e-lla te da - - ba tu no te lo me - -re-
Mais l'a-mour de ma pau-vre â - me tu ne le mé - ri - tais
-cí - as!
gué - re!
dolce marc.
pp
pp
Ped. * 2 Ped.
pp


Quien lo ha - bí - a de de - cí
Tu fai - sais à mon a - mour
que con o - tra la ven -
des pro - mes - ses men - son -
Ped. sempre
- dí - - as!
gè - res!


dolce
espress.
f
pp
Ped.
2 Ped.
mf
dim.
p
pp
pp
2 Ped.


più marc.
pp
pp
Poco meno mosso che
Soy la voz de tu des- -ti- - -no!
Je suis l'air que tu sou - pi - res!
Soy er fue-go en que te a-
La voix qui parle en - ton
pp (bisbigliando)
bra- - - sas!
om - - bre!
Soy er vien - to en que sus - pi - - -ras!
La flam - me qui te con - su- - -me!
Soy la mar en que nau-fra - gas!
La mer où ton à me som - bre!
poco rit.
Tempo
Soy la mar en que nau-fra- - - -gas!
La mer où ton à-me. som - - bre!
cresc.
f
colla voce


Poco più mosso che ♪ = ♪
f
p
f
p
f
mf
f
mf
f
poco affret.
ff
poco
Ped.
*

FINAL.

LES CLOCHES DU MATIN.

Allegretto tranquillo. (M. ♩=80)

p marc.

2 Ped.

CANTO.

Ya es - tá des - pun - tan - do el
Voi - ci la clar - té du

mf *pp*

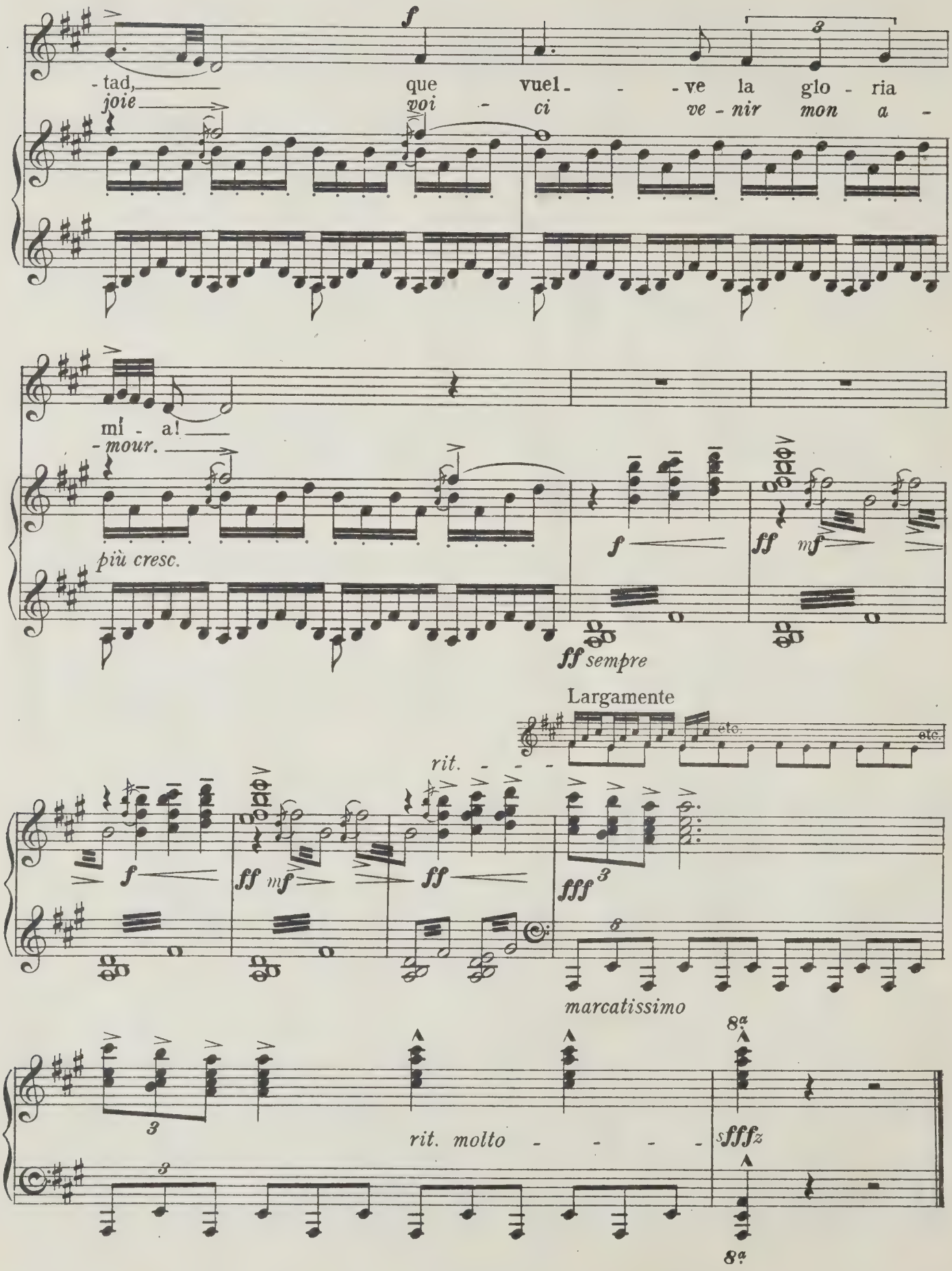
Ped. sempre

cresc.

di - - - a!
jour

Can - tad, cam - pa - nas, can-
Chan - tez, les clo - ches, ma

cresc.


- tad,
joie
que vuel - - - ve la glo - ria
voi - ci ve - nir mon a -
mí - a!
- mour.
più cresc.
f
ff mf
ff sempre
Largamente
etc.
etc.
rit. - - -
f
ff mf
ff
fff
marcatissimo
8a
rit. molto - - - - -
sfffz
8a

BALLETS

	Piano Score s. d.
Berners, Lord	
Luna Park—Fantastic Ballet in One Act	5 0
The Triumph of Neptune	12 0
A Wedding Bouquet—with Chorus	12 0
Cimarosa-Malipiero	
Cimarosiana—Ballet Suite	2 0
Falla, M. de	
Love the Magician (L'Amour Sorcier), with Songs	10 0
The Three Cornered Hat (Le Tricorne)	15 0
Holbrooke, J,	
The Mask of the Red Death	5 0
The Moth and the Flame	3 0
Locke, J.	
The Fantastic Ballet: Suite of four numbers ...	2 6
Lutyens, E.	
Midas—A Surrealist Ballet	On hire
Malipiero, G. F.	
La Mascarade des Princesses Captives, Piano Duet	5 0
Pantea	10 0
Milhaud, D.	
Les Songes	5 0
Rossini-Respighi	
La Boutique Fantasque—Complete Ballet	10 0
Selection	3 0
Santoliquido, F.	
The Dancer with the Yellow Mask	5 0
Scarlatti-Tommasini	
The Good Humoured Ladies	10 0
Strawinsky, I.	
The Tale of a Soldier (to be read, played and danced)	15 0
Les Noces—with Chorus	15 0
Pulcinella	15 0
Tchaikovsky, P.	
Suite from "The Sleeping Princess"	3 0

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M
1523
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1921

Falla, Manuel de
[El amor brujo. Piano-vocal score. French & Spanish]
El amor brujo

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